CLASSIC GUITAR

Compiled and Edited by David Grimes

MEL BAY PRESENTS

COMPLETE SOR STUDIES

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David Grimes uses and endorses LaBella strings

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INTRODUCTION

The studies of Fernando Sor have long been valued highly among the indispensable elements of a guitarist's training. A number of prominent virtuosi attribute a large portion of their development to the diligent study of these works.

Fernando Sor (1778-1839) was a leader of the "first generation" of guitarists who played instruments similar to the ones in use today (though smaller), and it is remarkable that he was able to penetrate so deeply into the technique of the instrument. Individual studies address an impressive array of technical and musical topics, including proper left-hand fingering, training of the right hand, interval and chord formations, scales, arpeggios, repeated notes, ligados, barring, natural harmonics, control of note duration, balance of melody versus accompaniment, and the handling of contrapuntal voices. A careful study of these pieces will lay the groundwork for a solid technique and allow the guitarist to build the control necessary for the expression of his or her musical concepts.

Andrés Segovia, in his venerable edition of twenty of the studies, remarked that, "Not many Masters have succeeded in their studies for the gradual development of the instrument's technique in achieving the right balance between the pedagogical purpose and the natural musical beauty." Sor's studies, so vital for technical and musical training, have a substance and beauty that suit them well for concert performance. Even in the simplest studies Sor was rarely content to limit himself to the formulaic repetition of an arpeggio or other figure. His beginning pieces show a serious and noble musical concept unusual in the guitar's student repertoire. This high musical quality makes these studies ideal vehicles for the development of such musical fundamentals as tone production, melodic shaping and phrasing.

Throughout his career, Sor's music was much in demand, and he was pressured by publishers and the public to compose easier music that less accomplished players could master. His first sets of studies, op. 6 and op. 29, are relatively advanced, with later publications offering studies more suitable for beginning and intermediate students. Each opus presents its studies in a more-or-less graded order, and there is considerable overlapping among the various sets, but the general progression would be from op. 60 and 44 (beginning to intermediate) to op. 35 and 31 (intermediate to advanced) to op. 6 and 29 (advanced). That is the ordering adopted for this edition.

In preparing this edition, I have worked from Sor's original publications, but I have incorporated some alterations that appear in those studies that Napoleon Coste chose to include in his *Methode complete pour la Guitarre par Ferdinand Sor.* I have also undeniably been influenced by Segovia's concepts of fingering, since his edition, *Twenty Studies for the Guitar by Fernando Sor,* was the standard during my own formative years. In a number of instances, I have corrected misprints (some obvious, some apparent), modernized the notation and rectified some inconsistencies. The fingerings are based upon Sor's own, but I have altered and extended the indications where I felt it was necessary or useful, either to clarify ideas or to make the studies more relevant to the contemporary player.

Some developments in technique since Sor's day have been incorporated in this edition. Sor's concept of technique involved using the stronger fingers wherever possible, even when that entailed excessive shifting, whereas most contemporary players stress the importance of developing all the fingers to their utmost capability and reducing the frequency of shifting. The difference shows up most clearly in the studies in intervals (op. 6, no. 6 is the best-known example).

Sor gave the right-hand thumb a very prominent role (often denoting its use consistently with down-stems), and the exclusive use of the thumb on a particular voice is still extremely useful in differentiating between voices. Several of Sor's studies are devoted primarily to the development of the thumb's agility. See, for example, op. 35, no. 17 and op. 29, no. 11, where the thumb is required to leap accurately from string to string.

Sor's smaller guitar allowed fingerings that entail formidable extensions on a modern guitar. See, for example, op. 35, no. 20 and op. 31, no. 16. In some cases alternate fingerings are available, but in others there is no way of avoiding some rather heroic stretches without sacrificing the musical intent.

Sor advised the student to maintain each left-hand finger on its fretted note until that finger is needed for another note, or until a lower note is needed on that string. The goals of this idea are to stabilize the hand, reduce the number of movements and sustain as much harmony as possible. The blanket rule, however, is much too general, since the factors of harmonic movement and phrasing must also be considered. The proper ending of a note is vitally important, and often overlooked.

Sor's insistence upon maintaining fingers in place extended to the systematic use of guide and pivot fingers. In some cases, this led to remarkably "modern" fingerings using "backward" formations. Examples are found in op. 60, no. 18 (line 7, measure 1) and in op. 31, no. 17 (line 5, measure 2).

I would recommend strongly that the student read David Tanenbaum's *The Essential Studies: Fernando Sor's 20 Estudios* (Guitar Solo Publications, 1991). This excellent series of essays not only provides helpful advice on the studies themselves, but serves as a superb example of the depth of study and attention to detail that these pieces deserve.

INTRODUCTION TO THE STUDY OF THE GUITAR
in Twenty-five Progressive Lessons

Fernando Sor
Opus 60

(Beginning-to-Intermediate Level)

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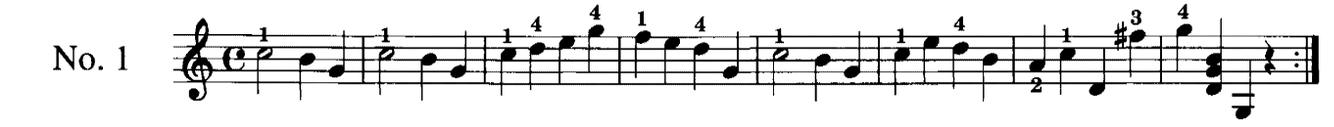

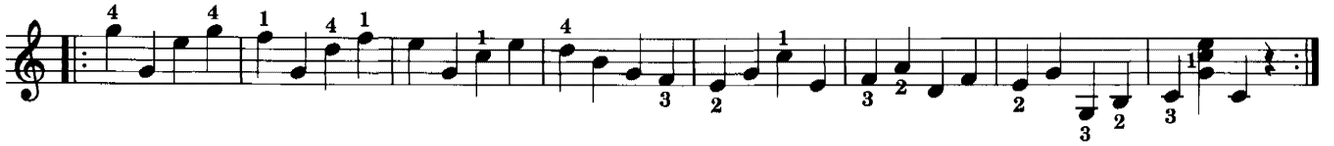

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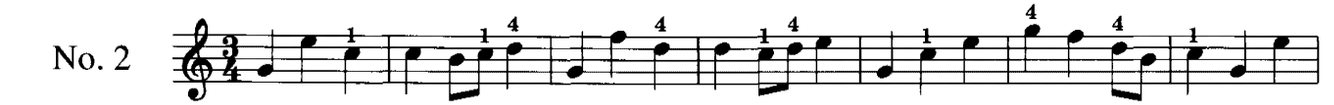

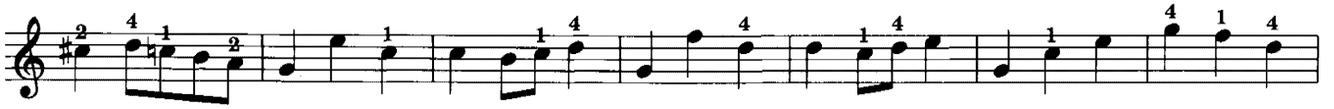

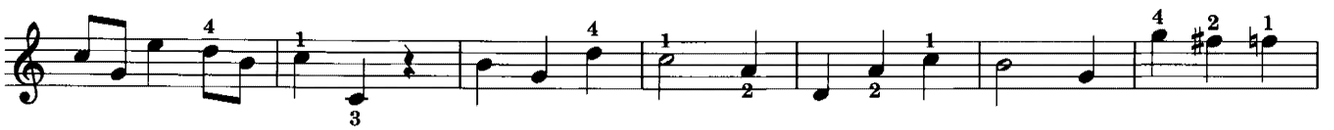

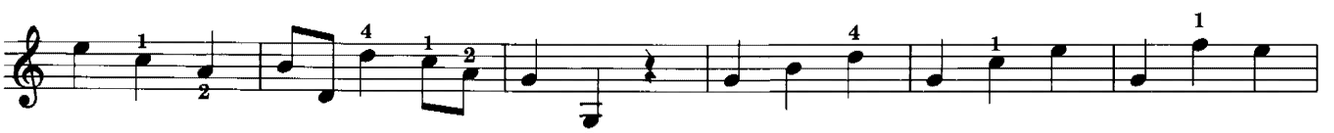

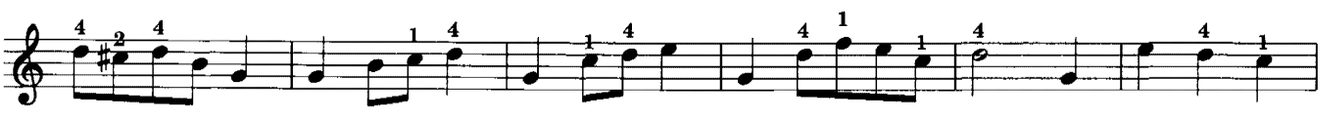

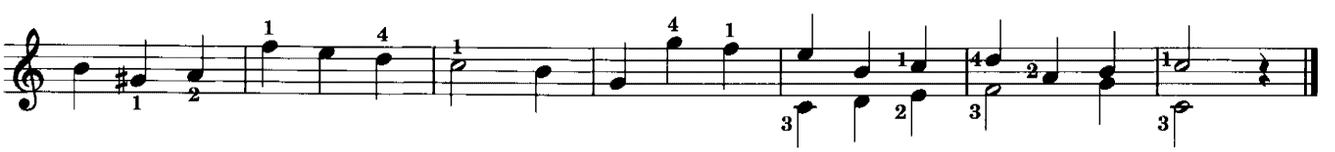

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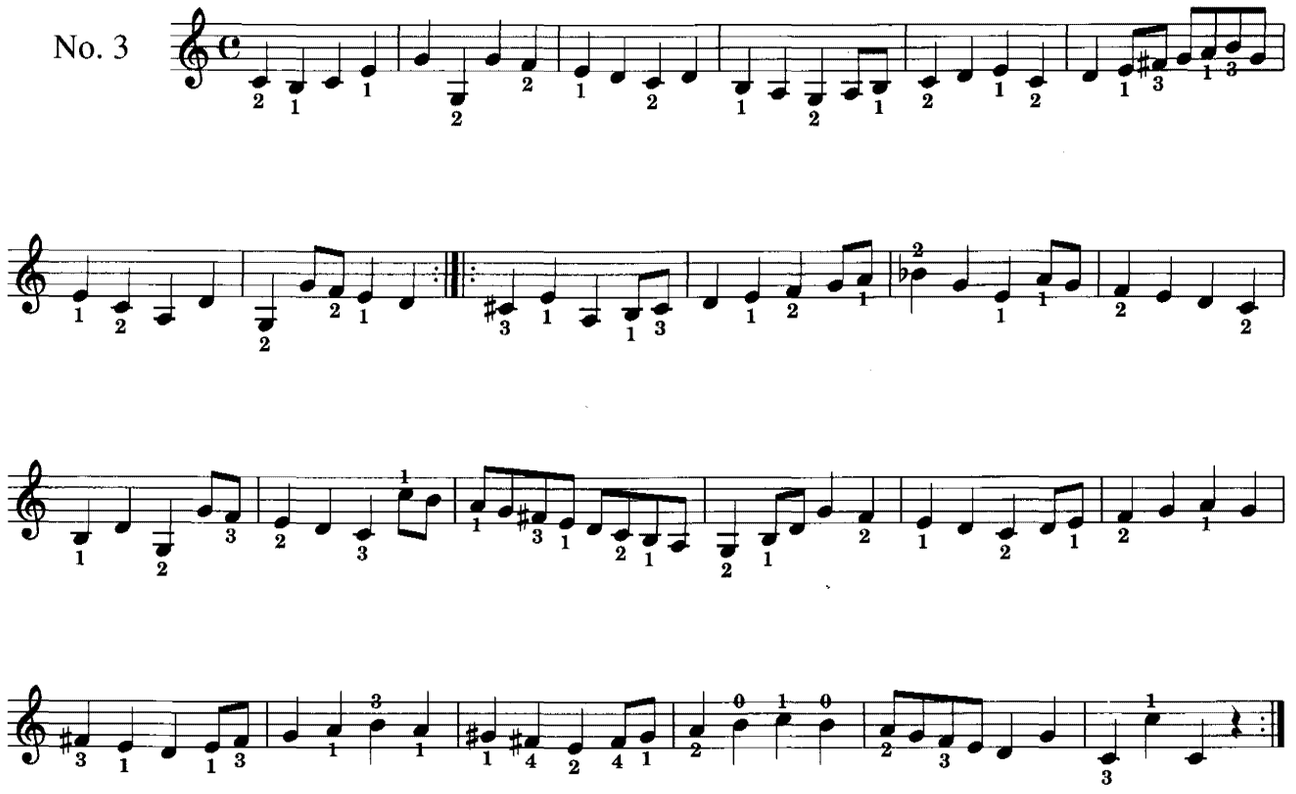

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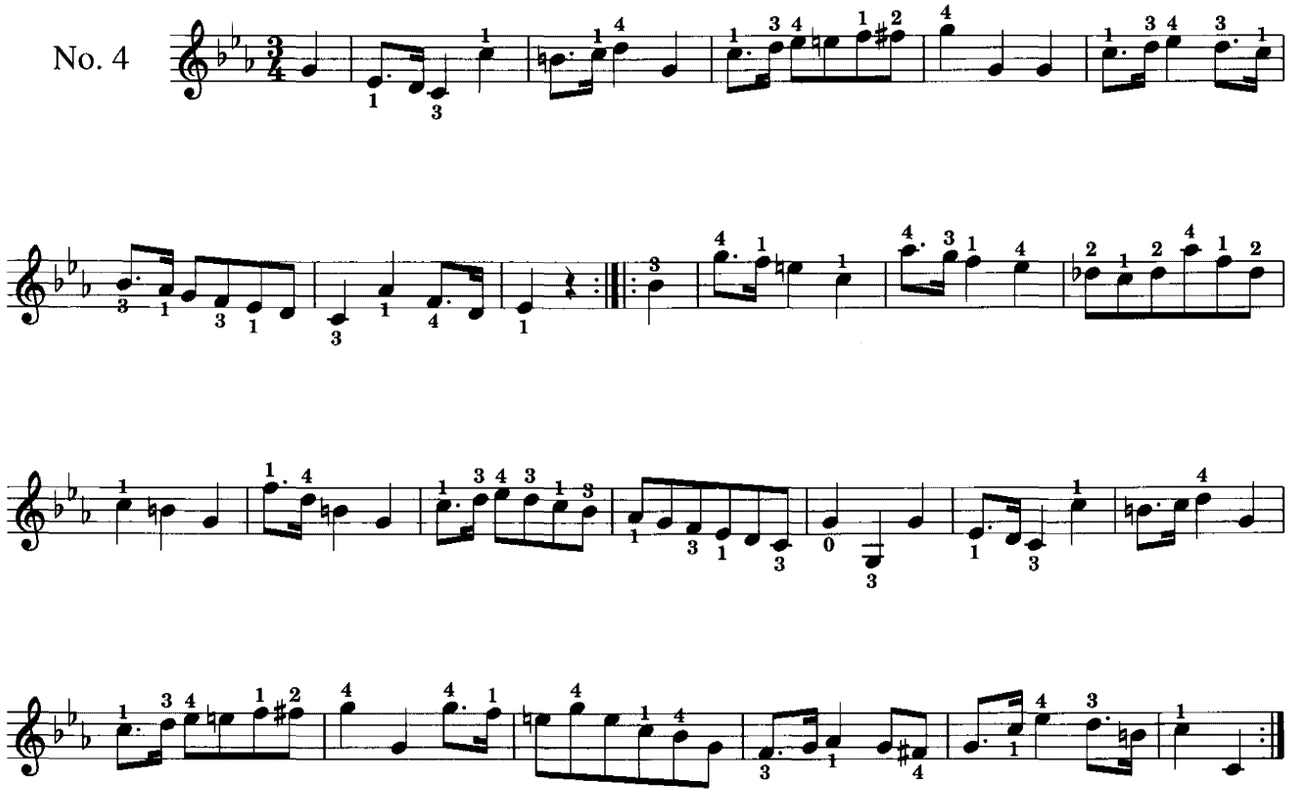

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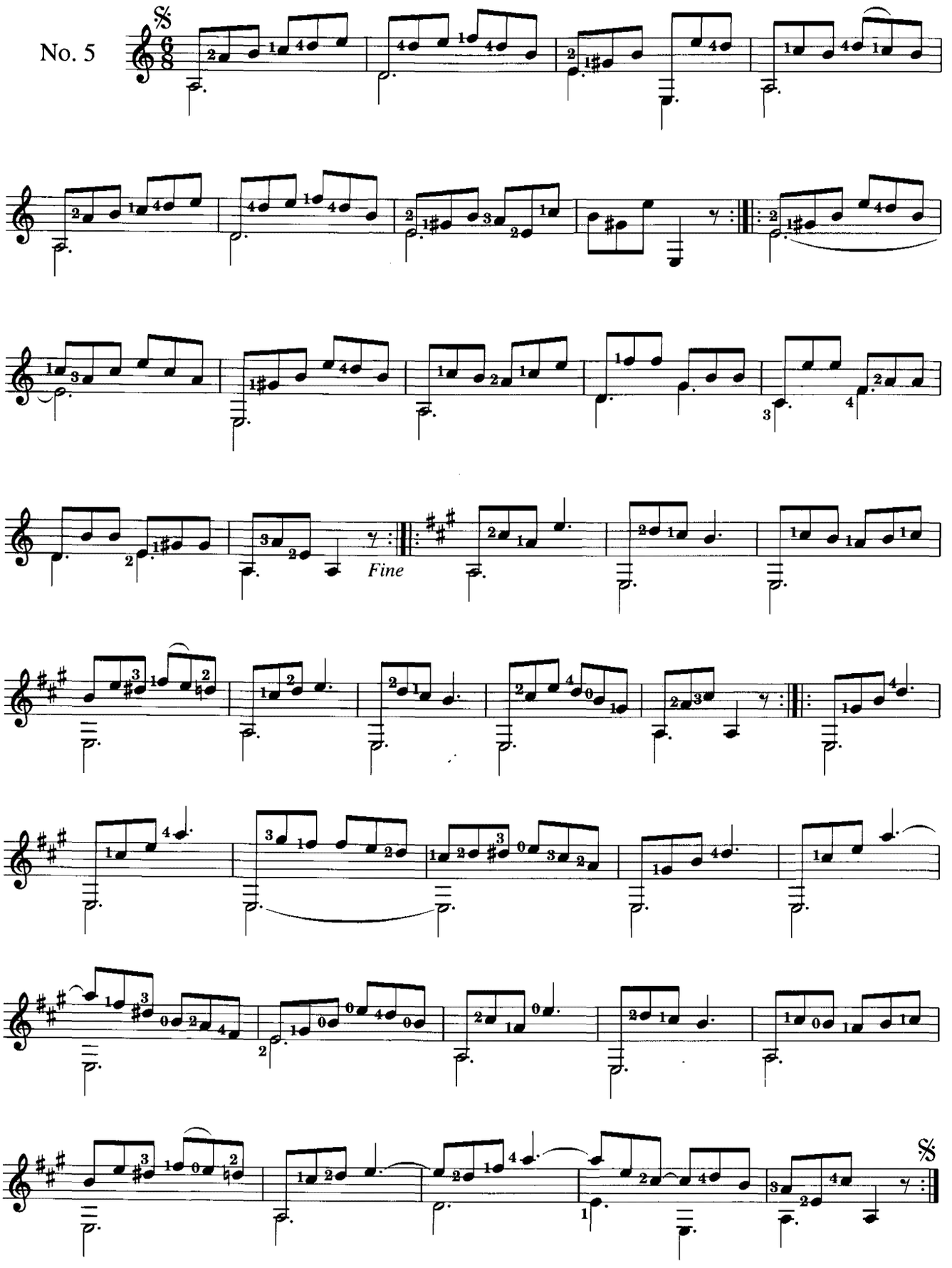

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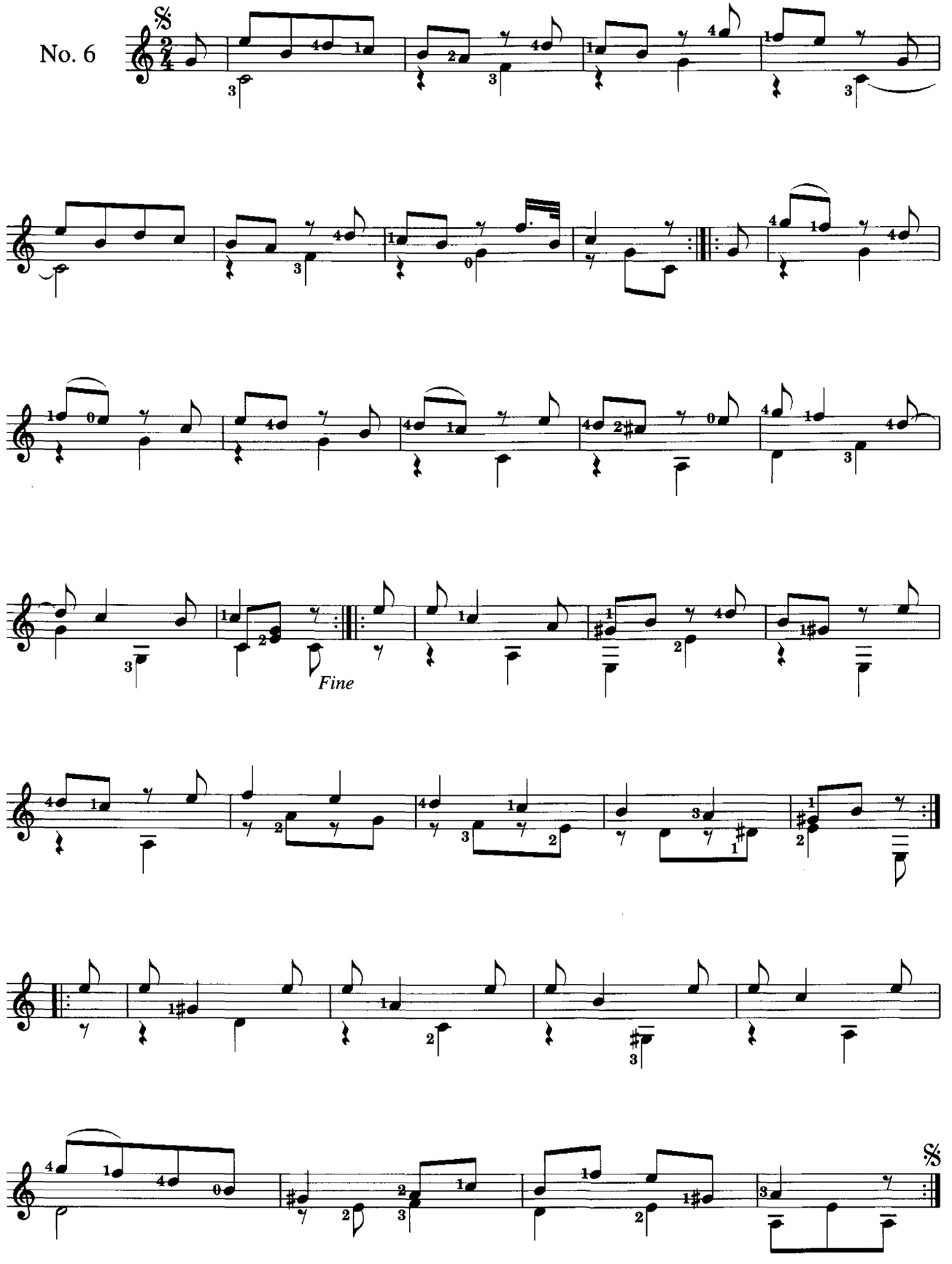

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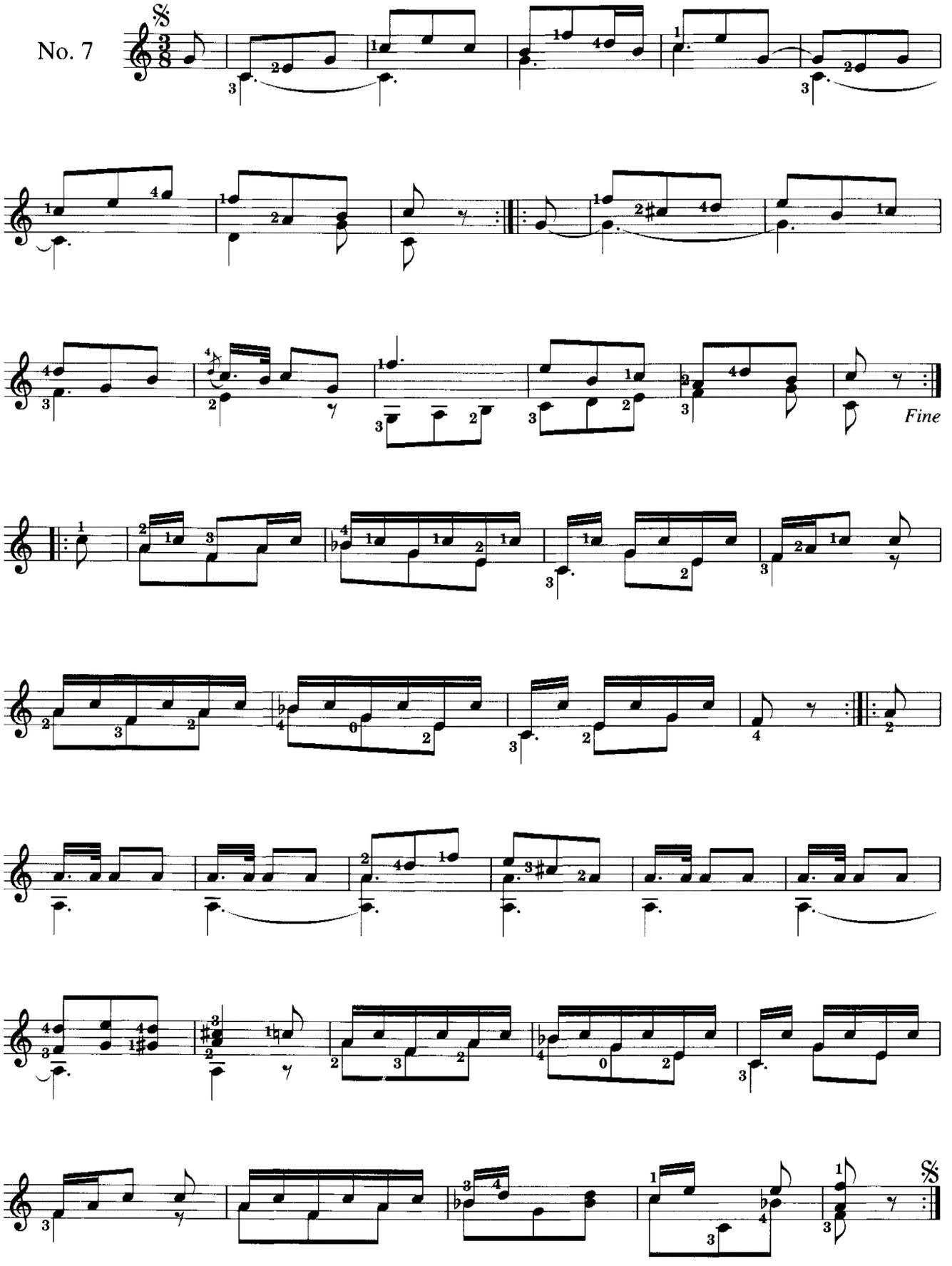

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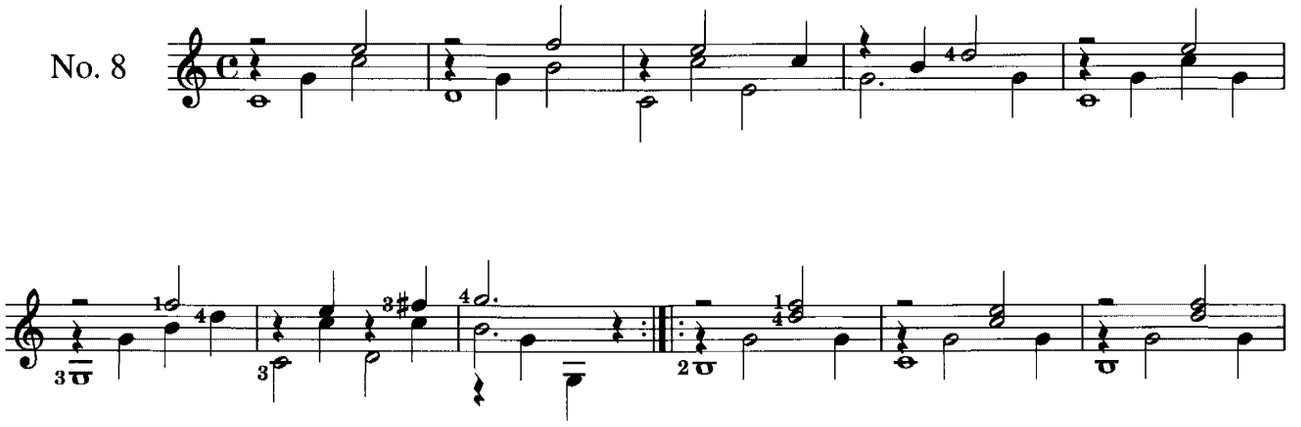

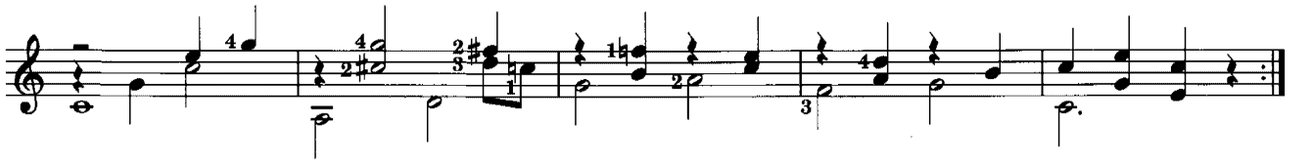

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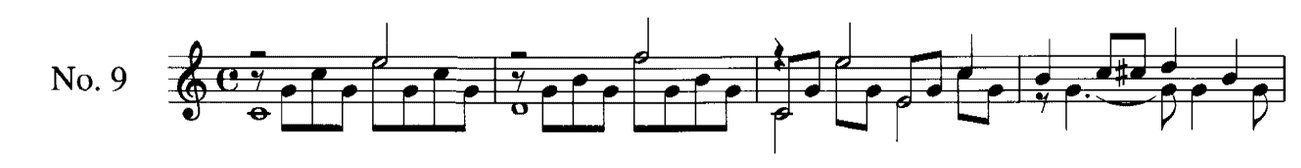

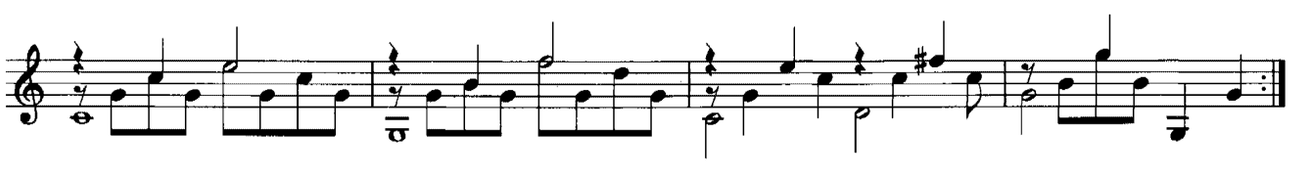

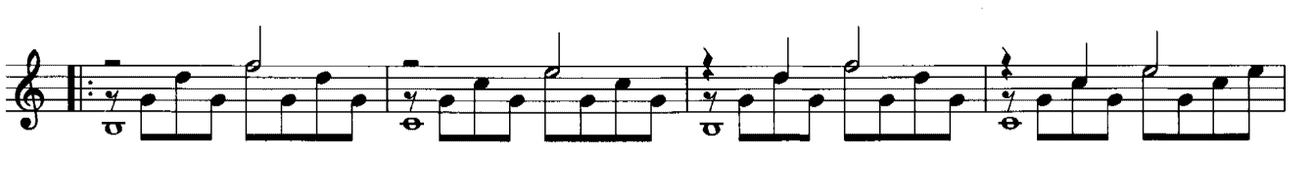

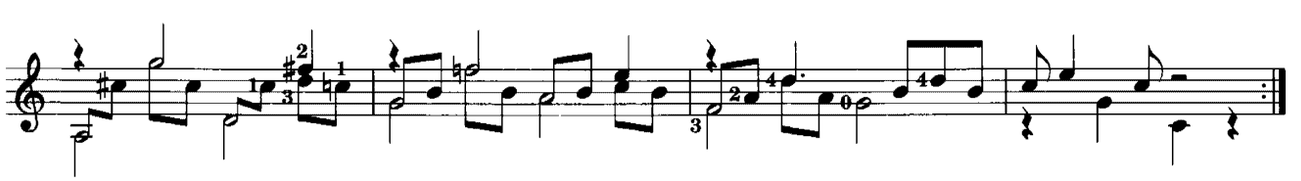

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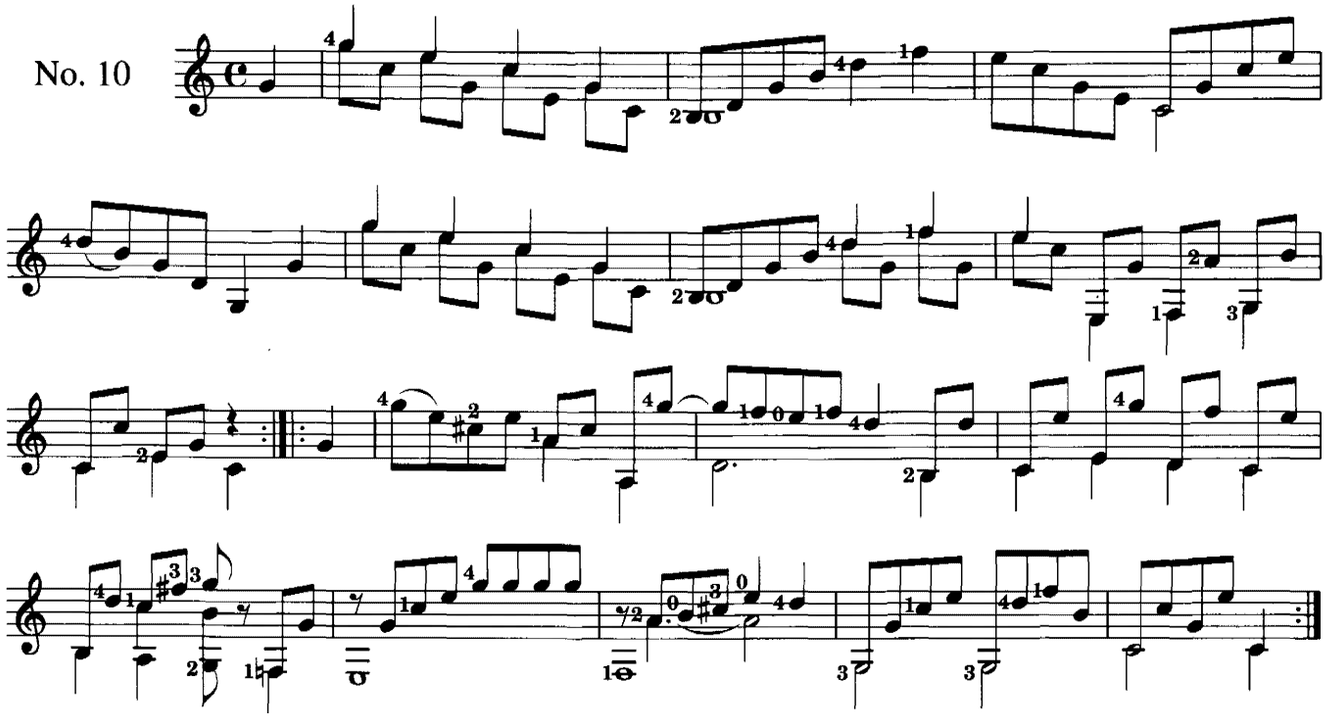

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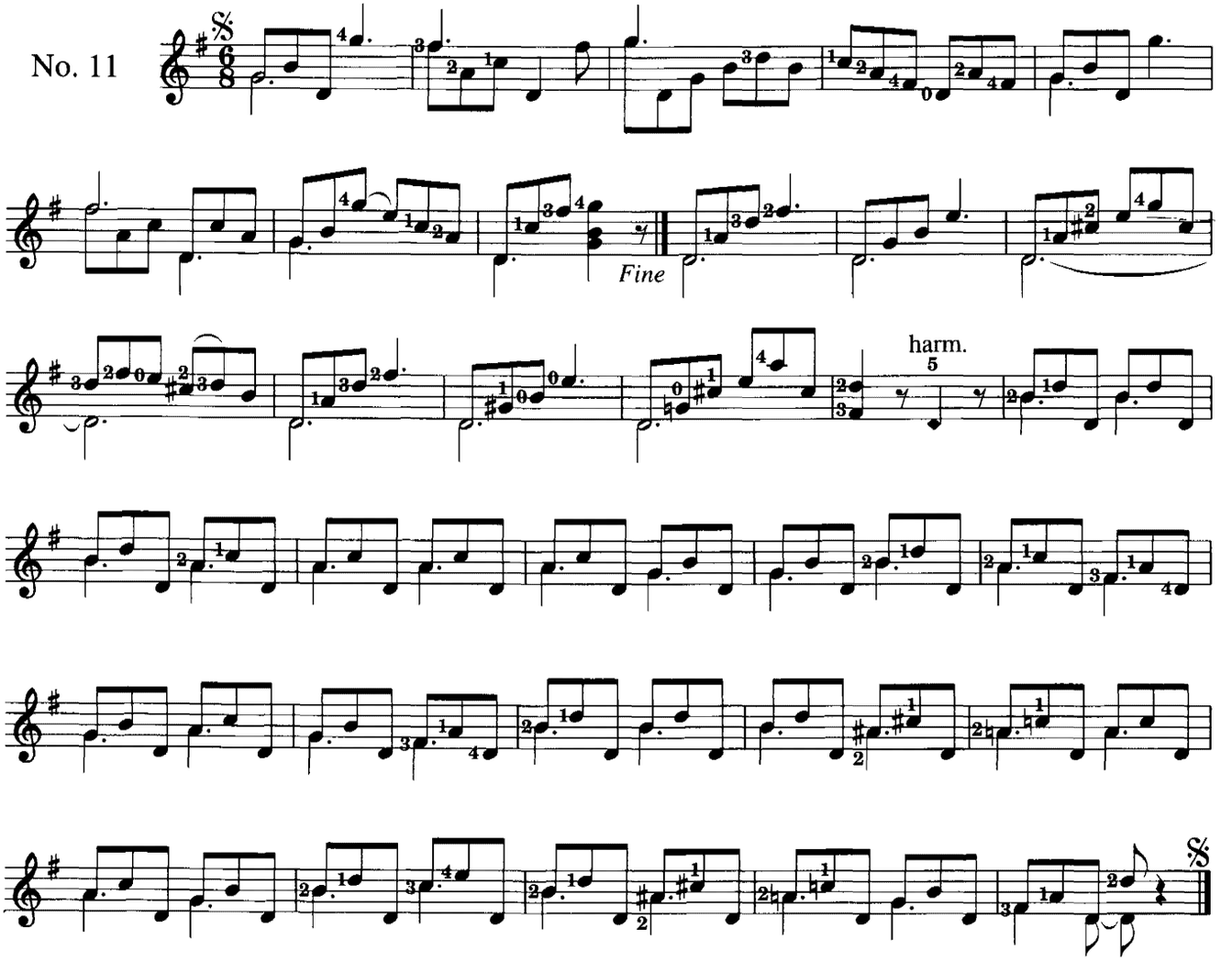

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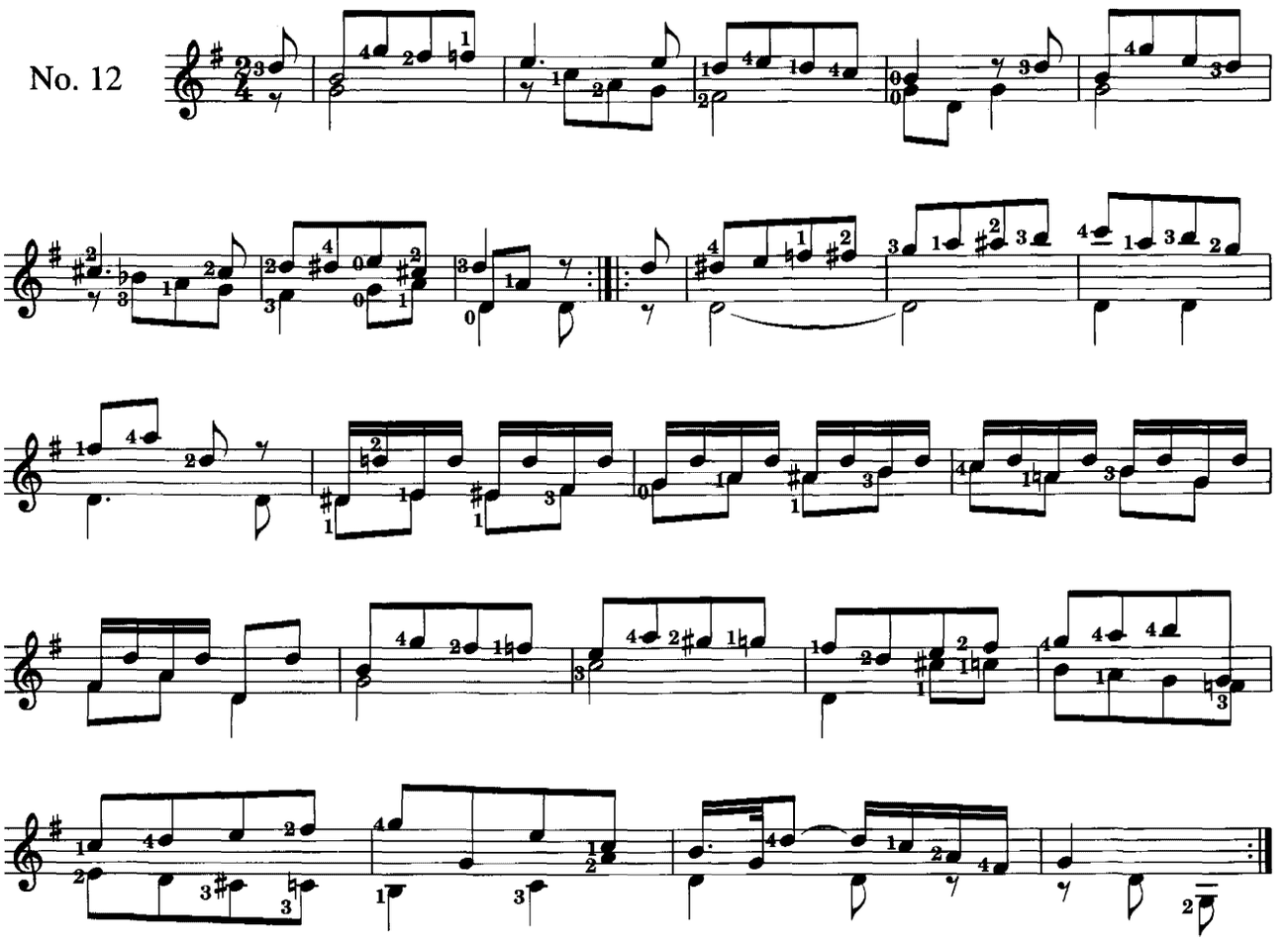

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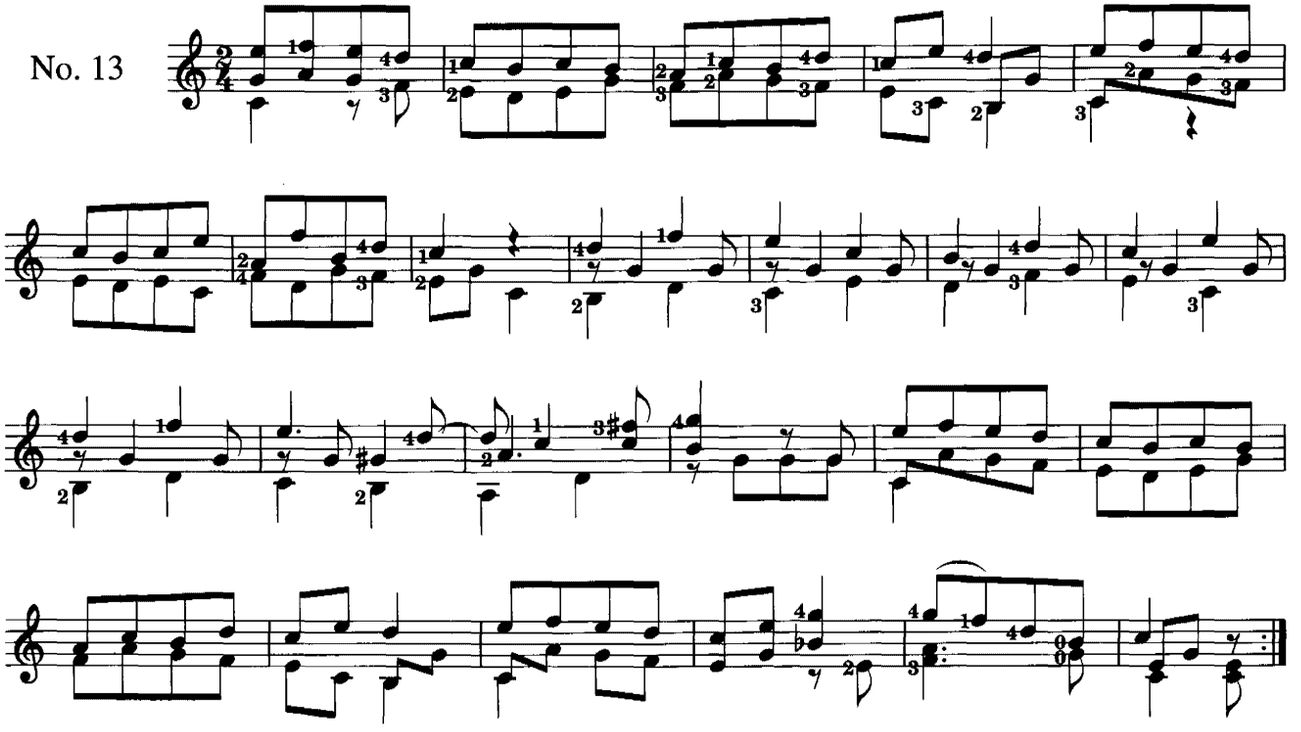

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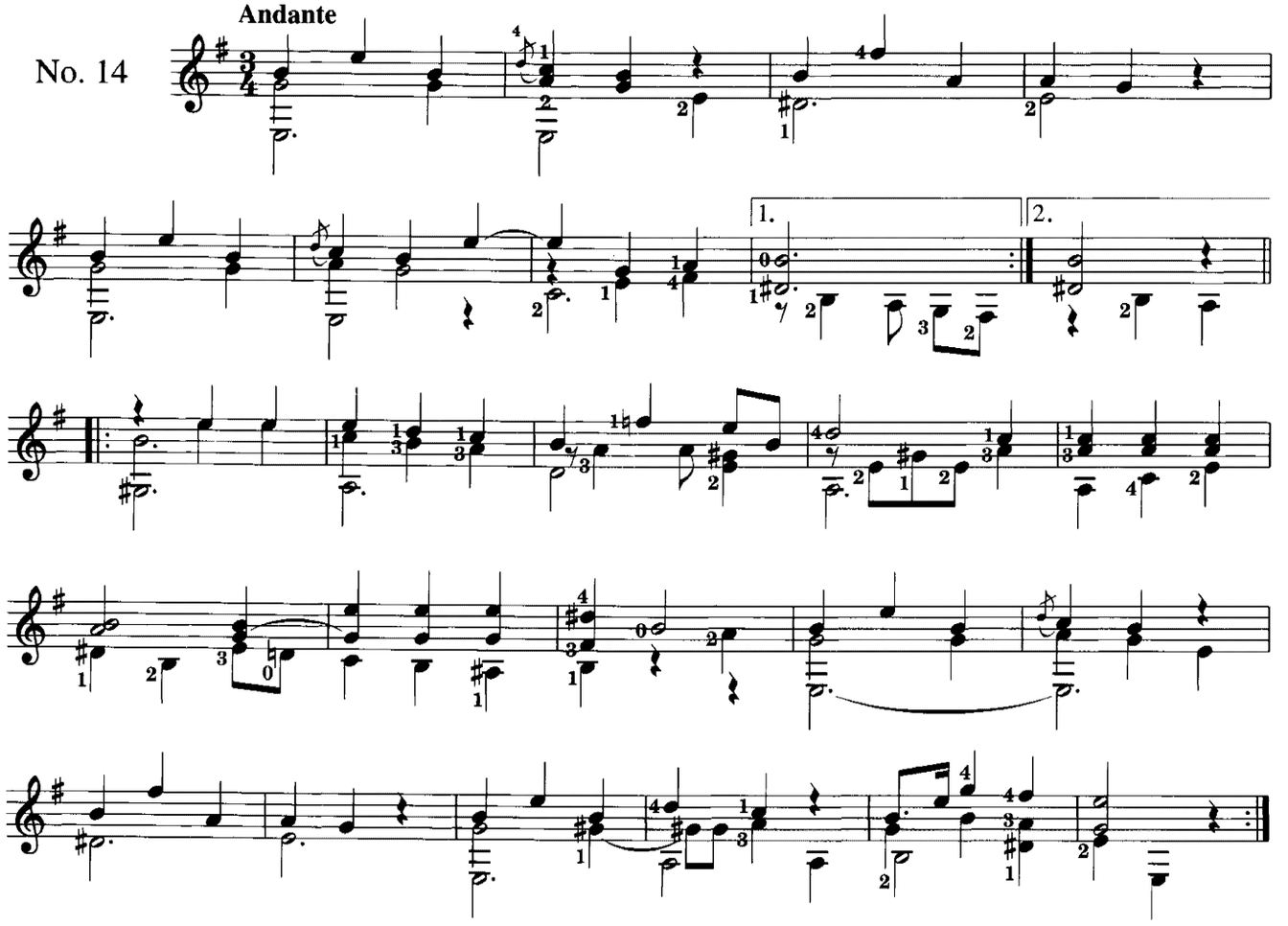

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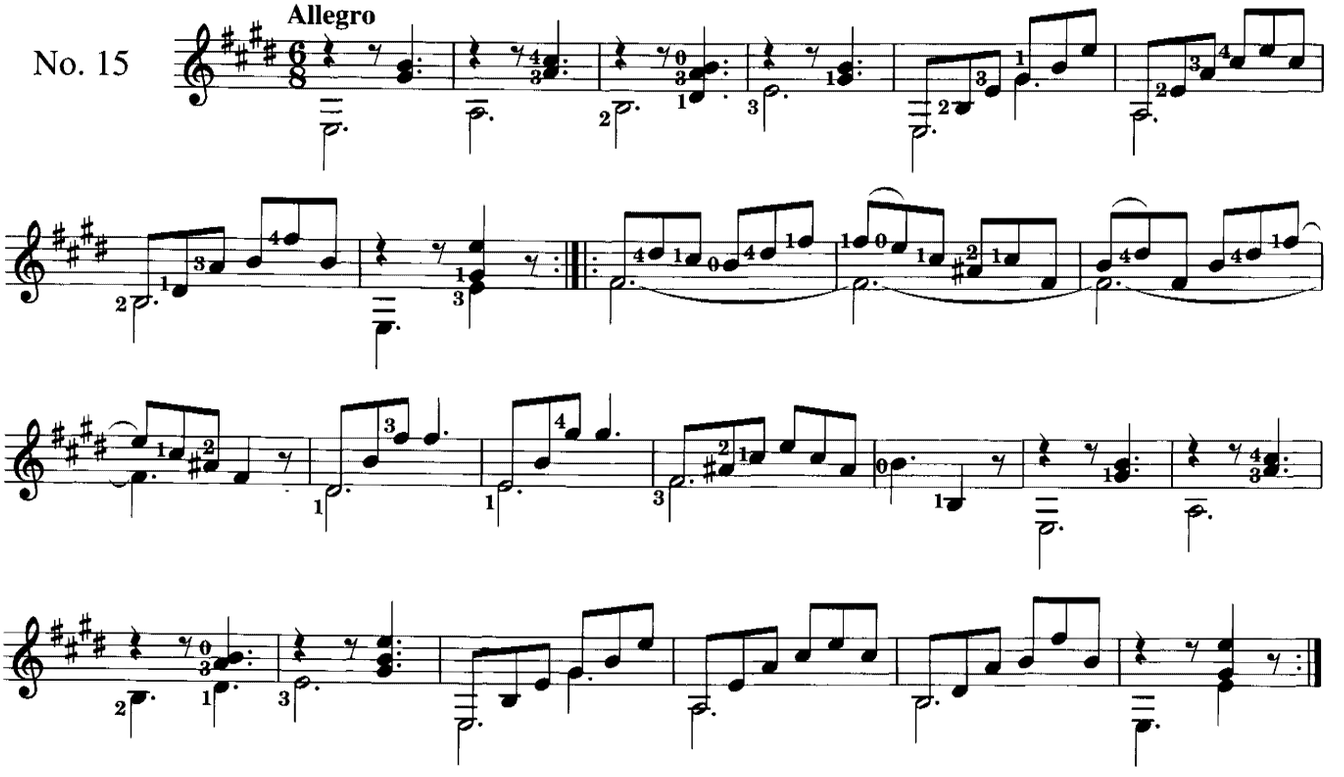

Andantino

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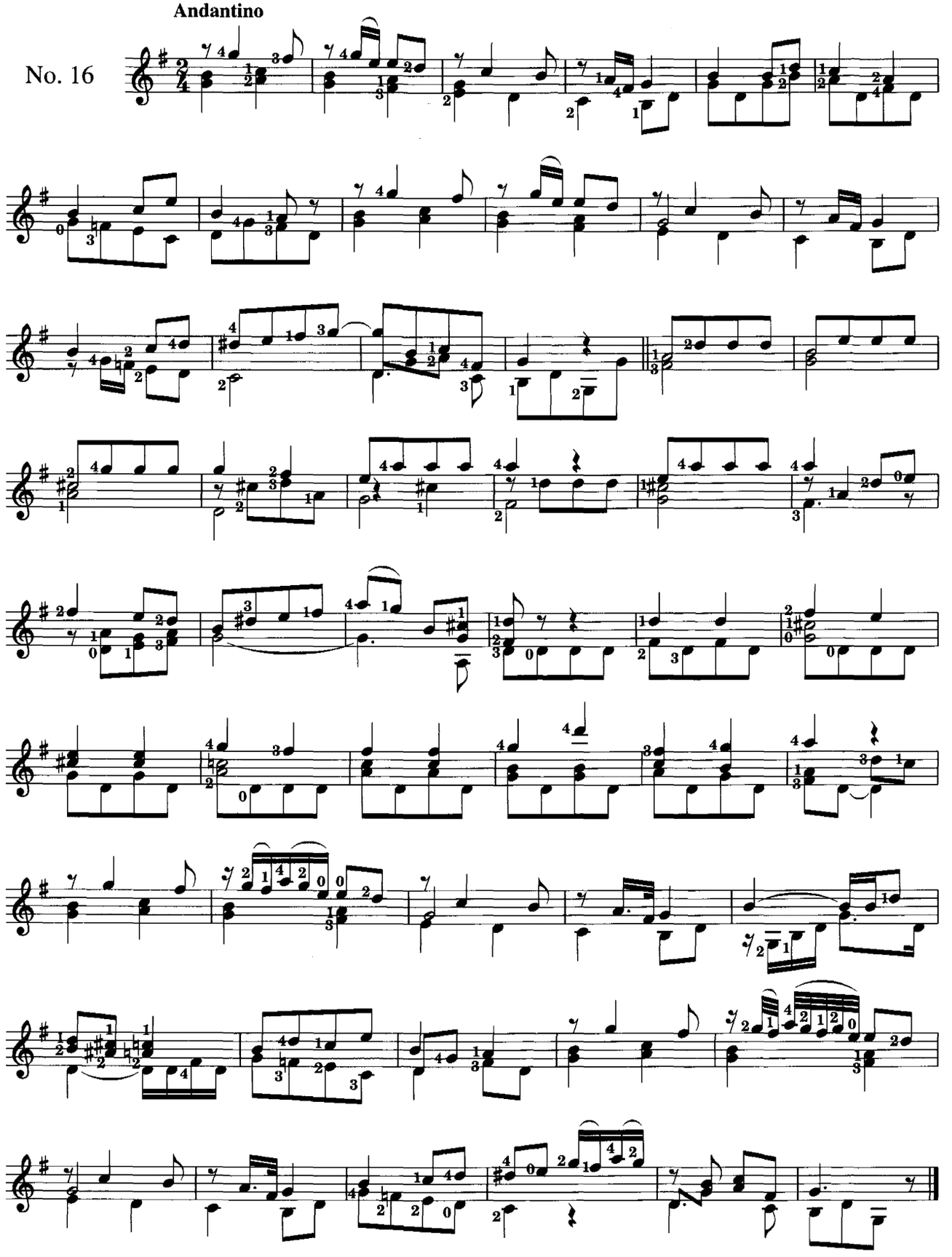

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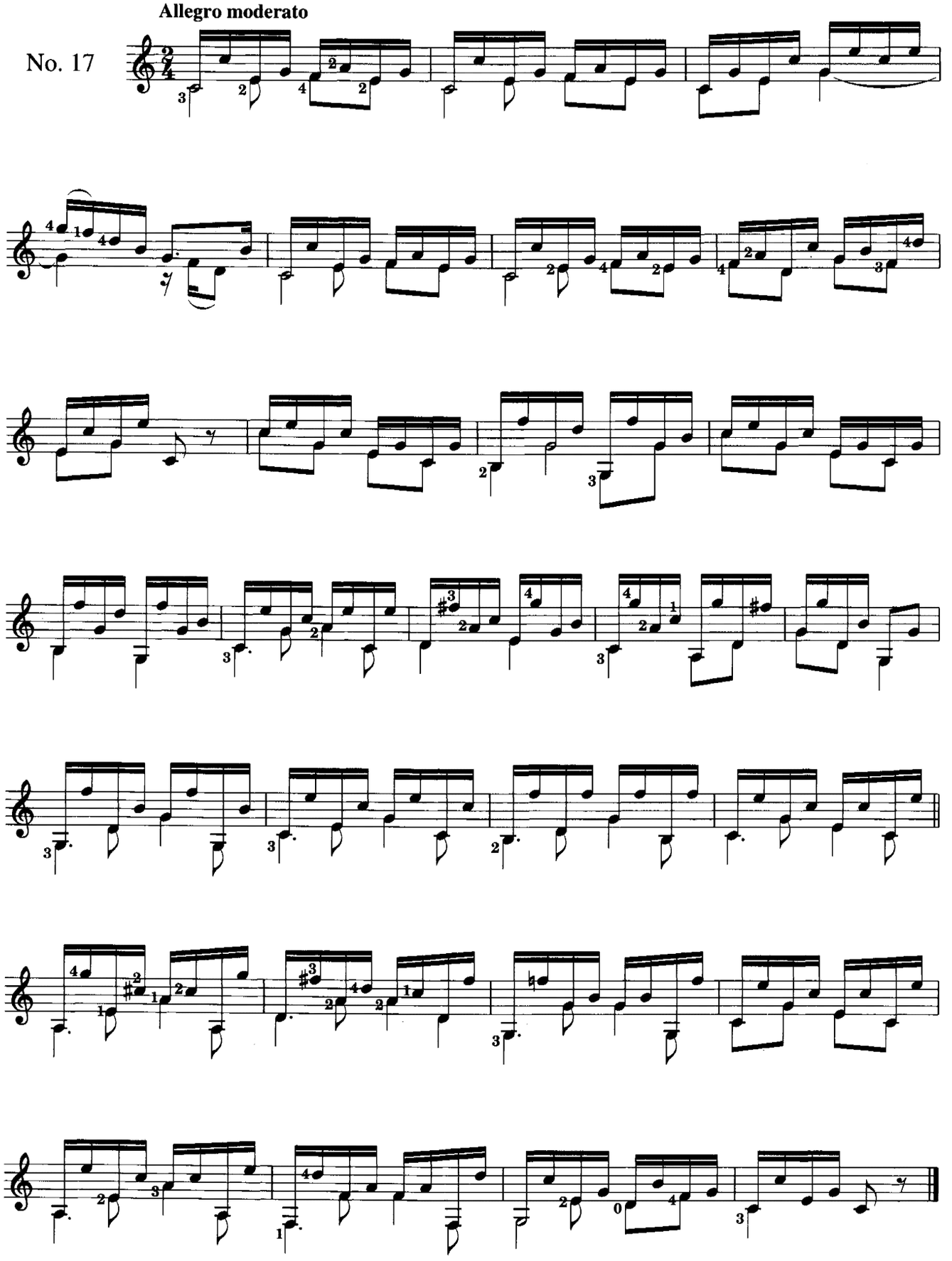

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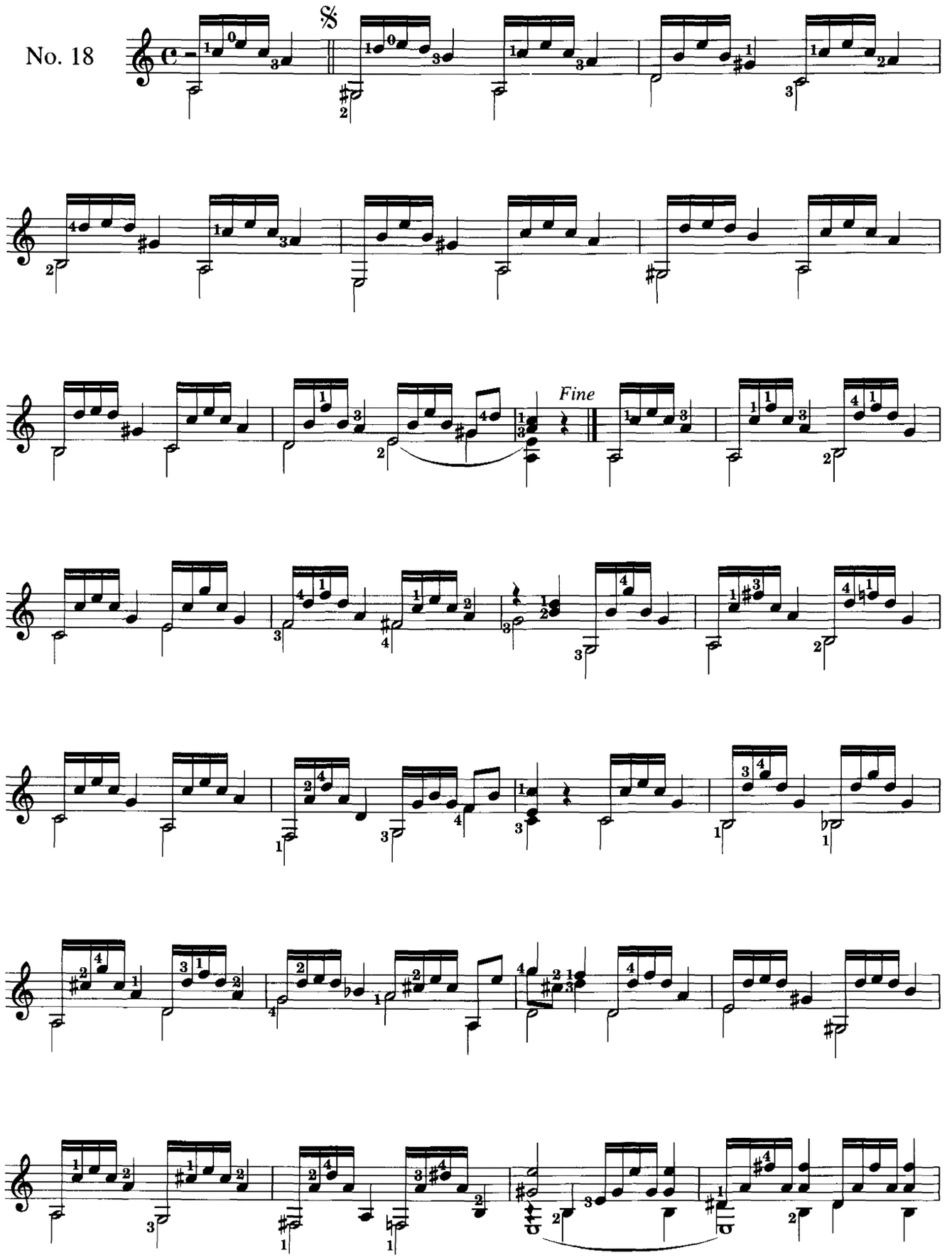
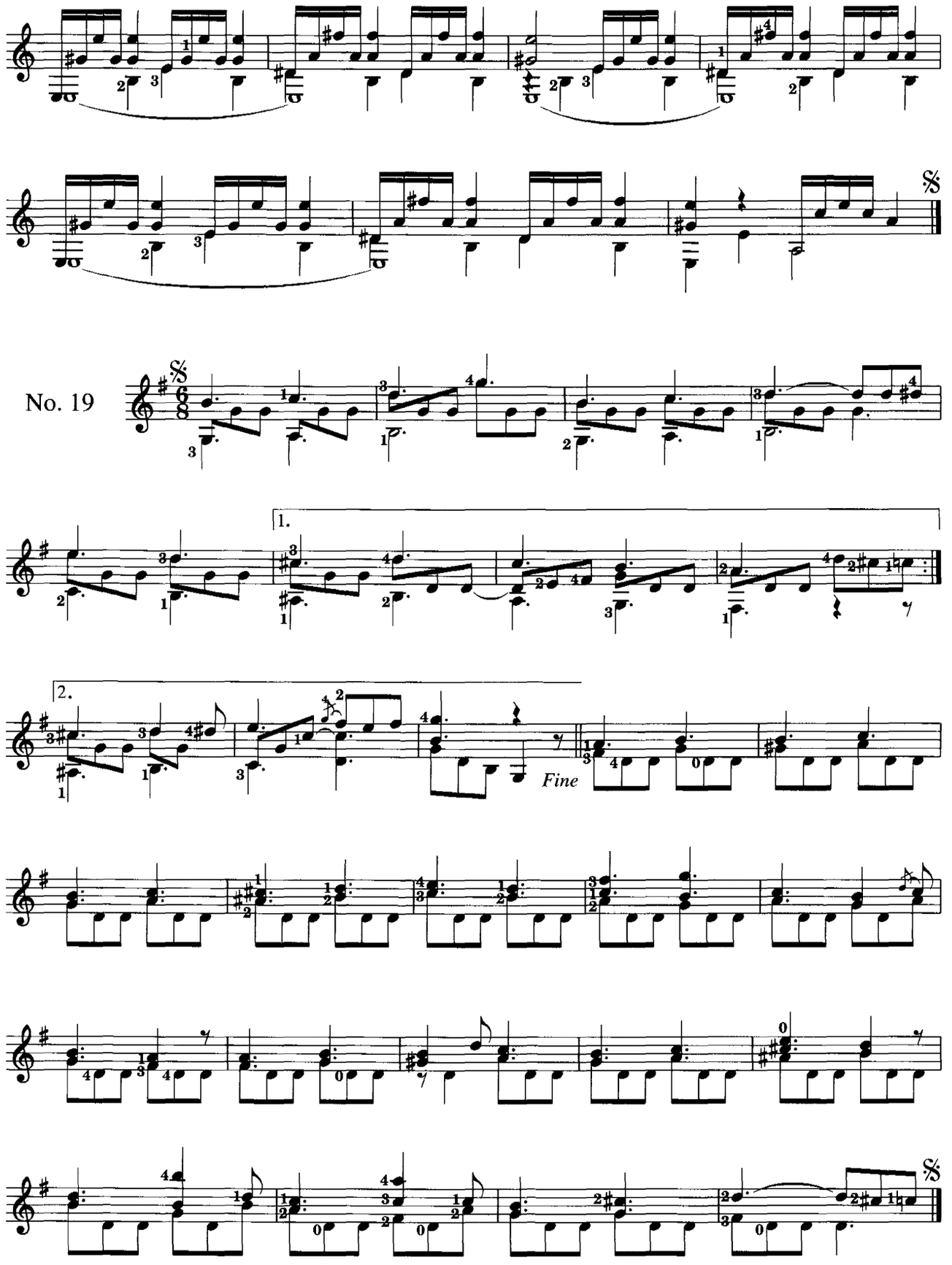
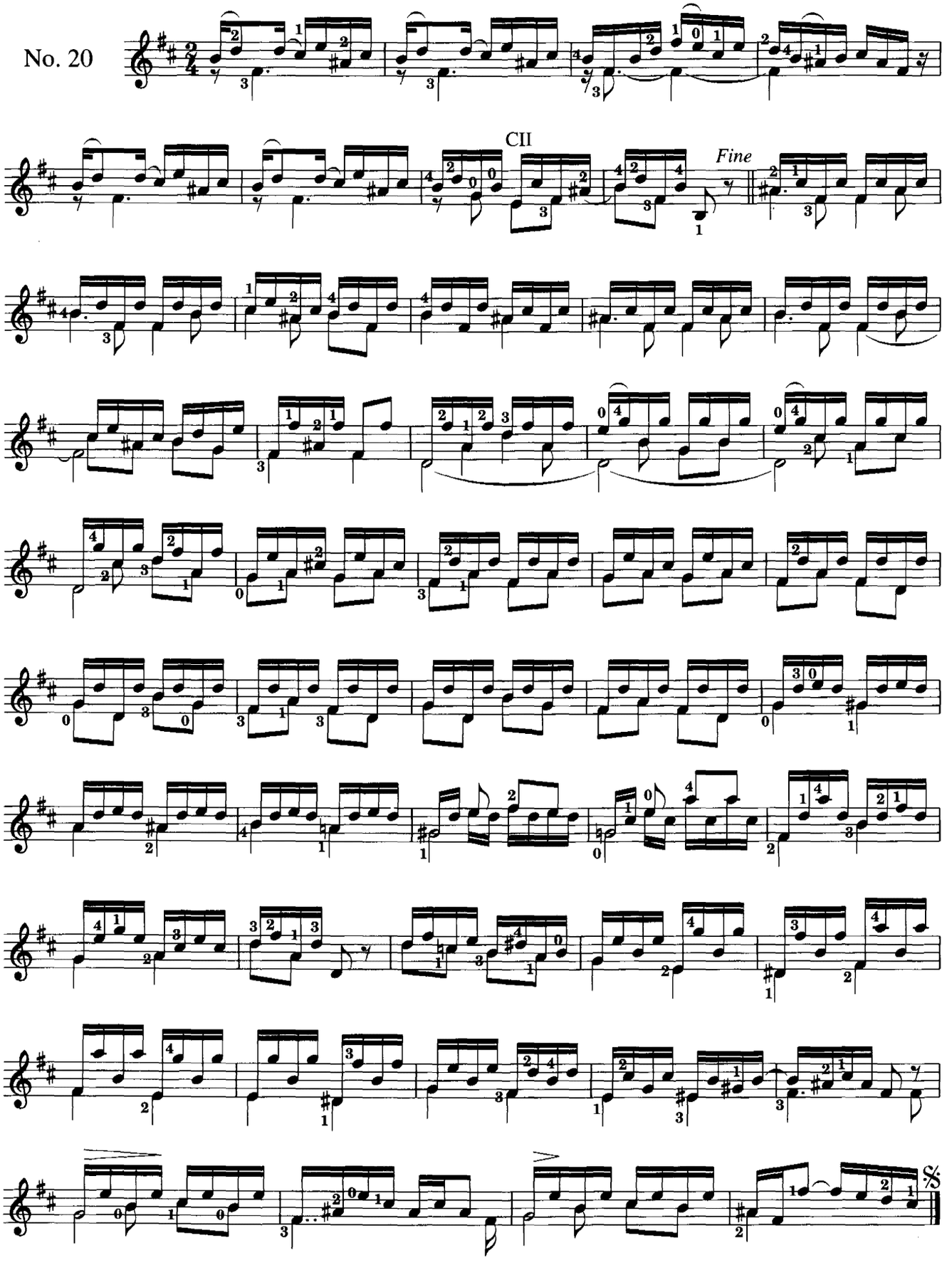



No. 19
1.
2.
Fine

No. 20



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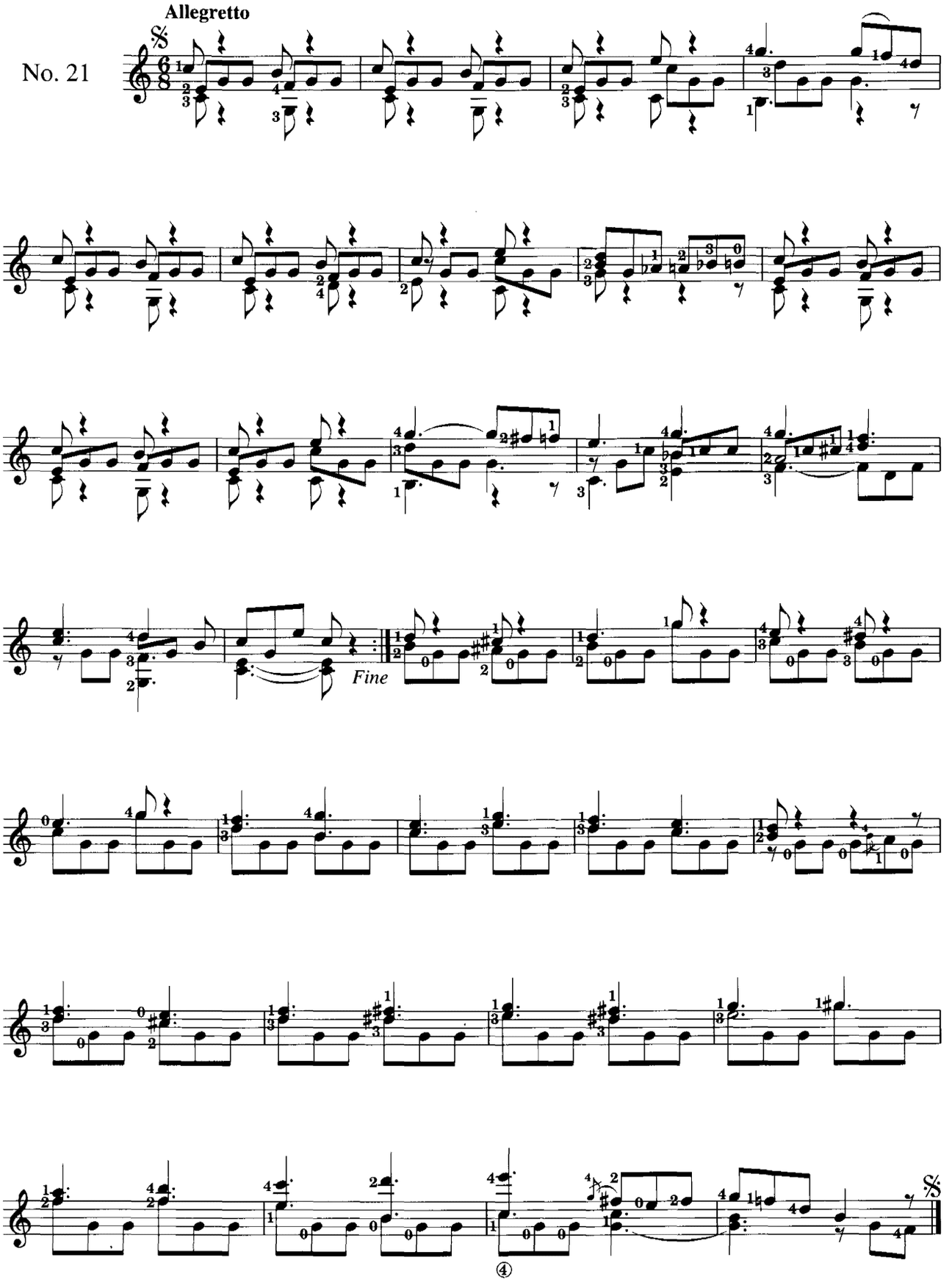

Allegretto moderato

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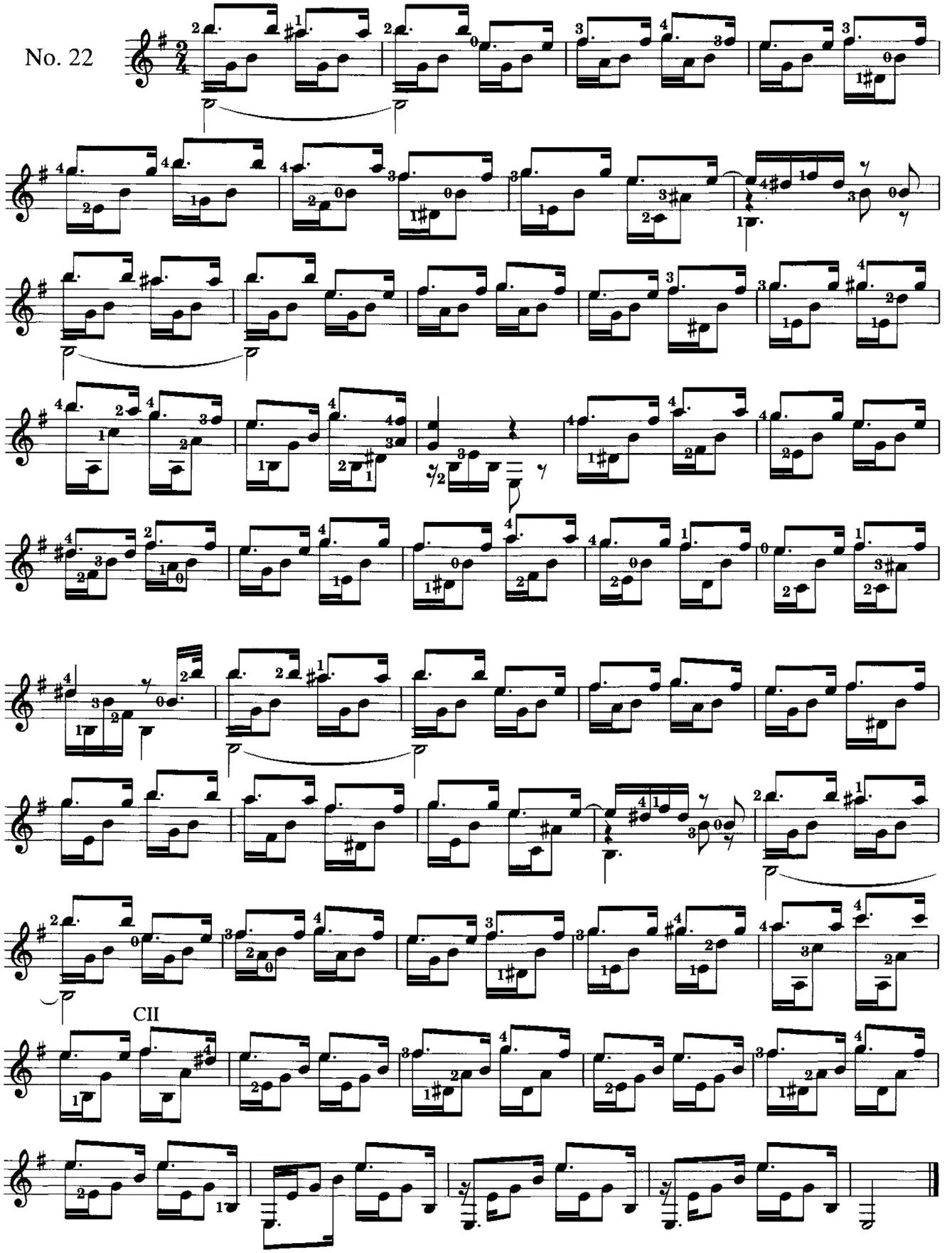

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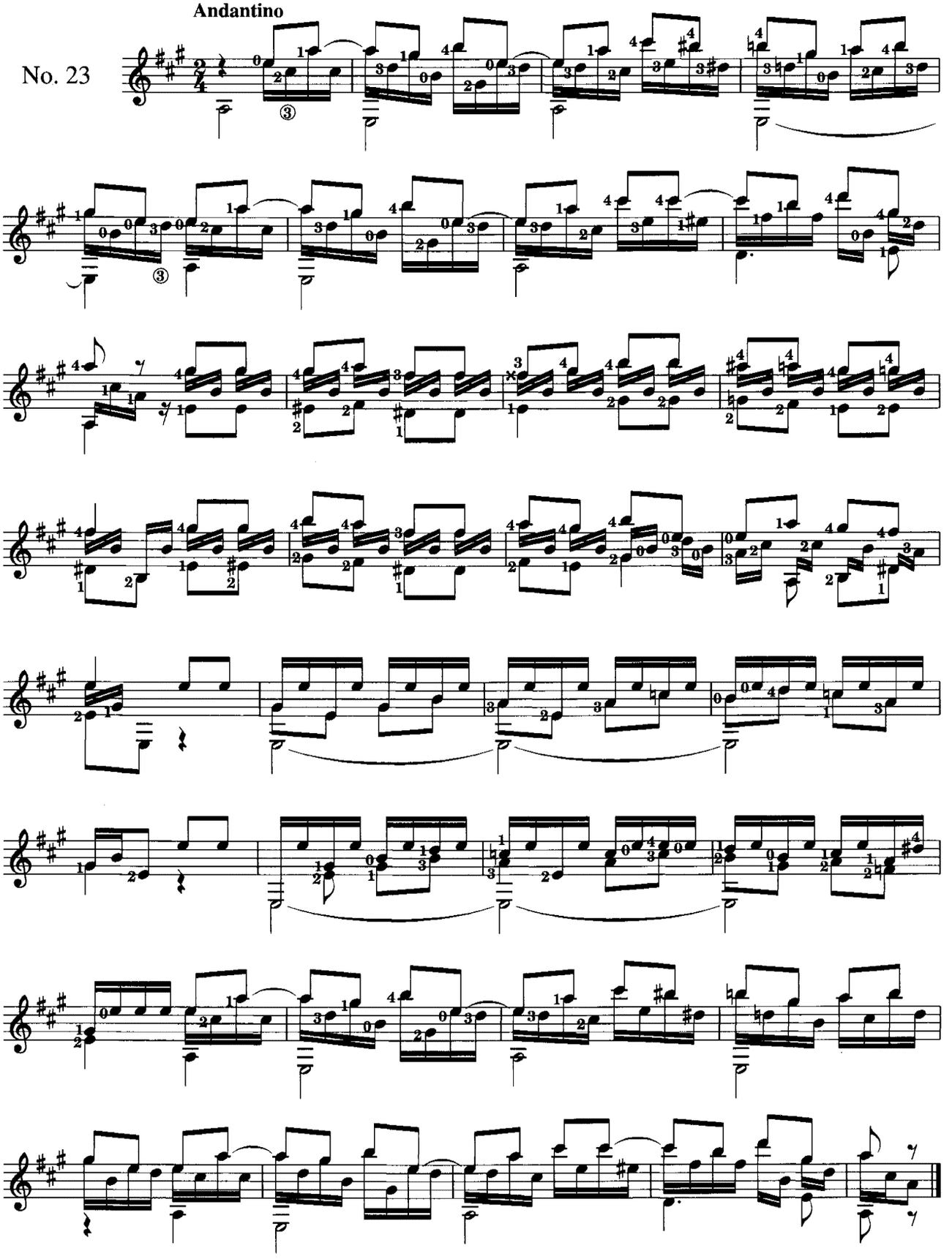
Andantino



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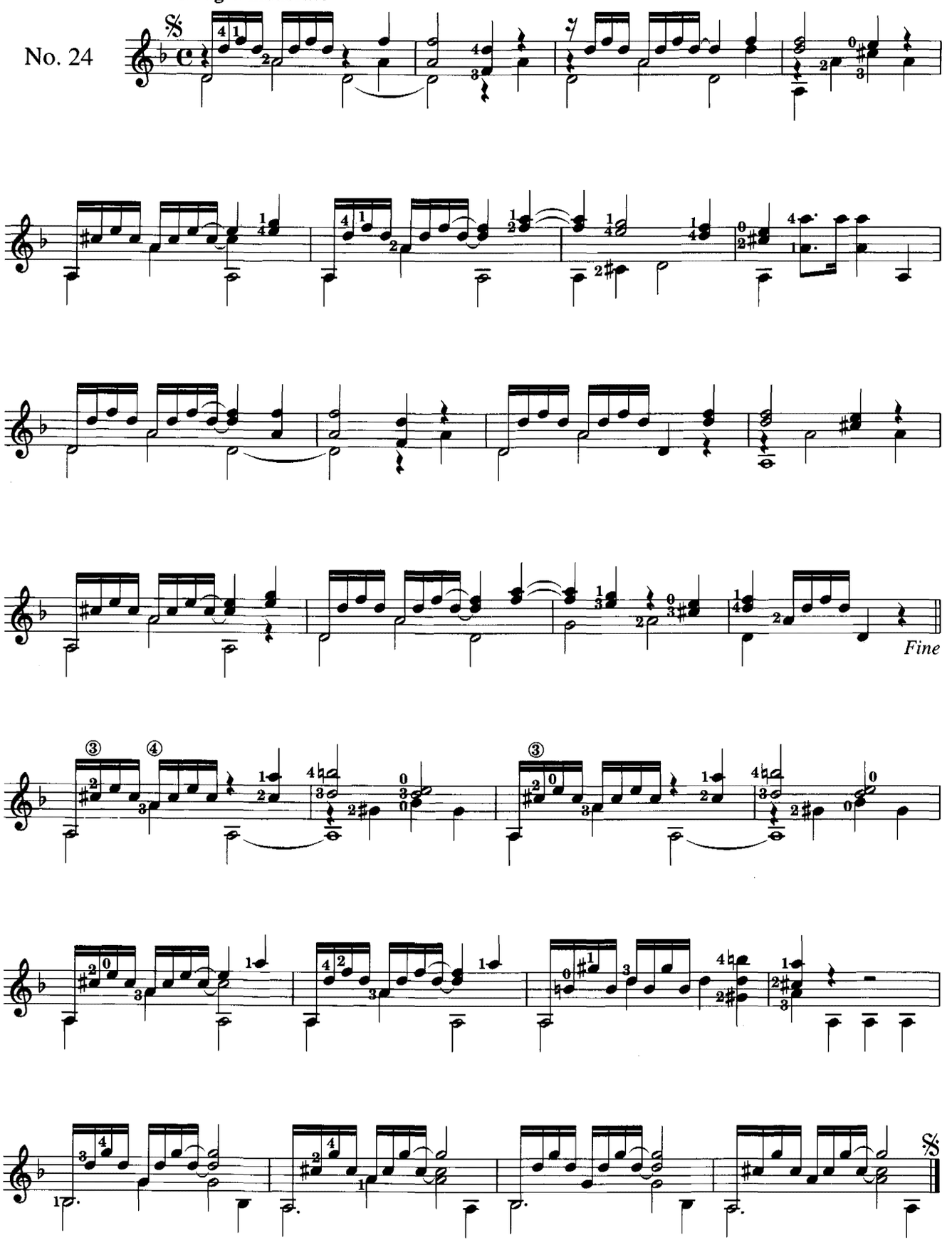
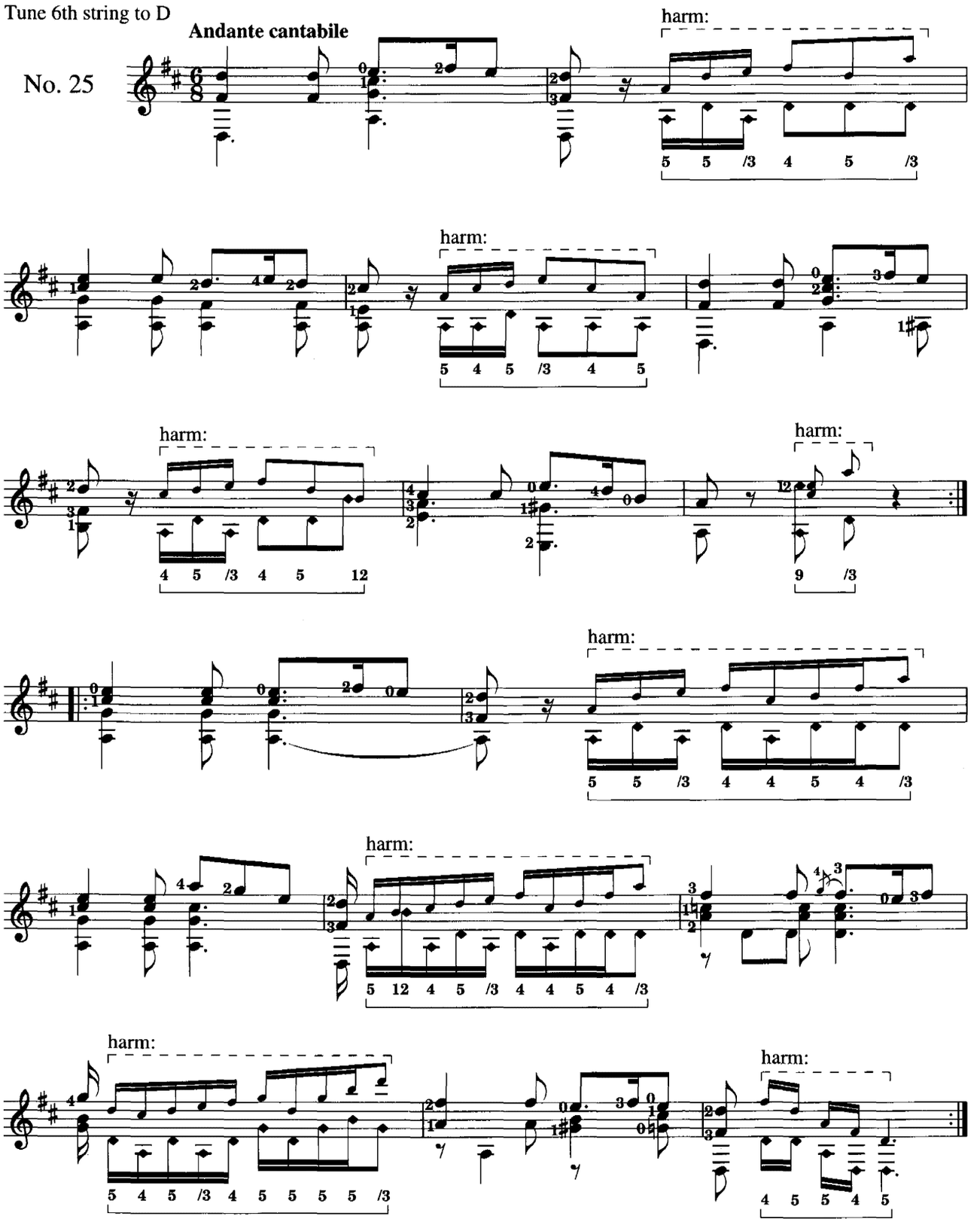


Tune 6th string to D

Andante cantabile

No. 25



"For the harmonic sounds, the lower notes indicate the manner of playing, and the upper notes show the result produced. The 3 with the overline (/3) indicates that the sound should be produced a little above the third fret, since there is no node directly over it, and below it one produces another a minor third higher." (Sor) These are all "natural harmonics" produced by plucking with the right hand while the left hand touches the open strings at the frets specified (down-stems). The smaller notes above (up-stems) indicate the resultant notes.

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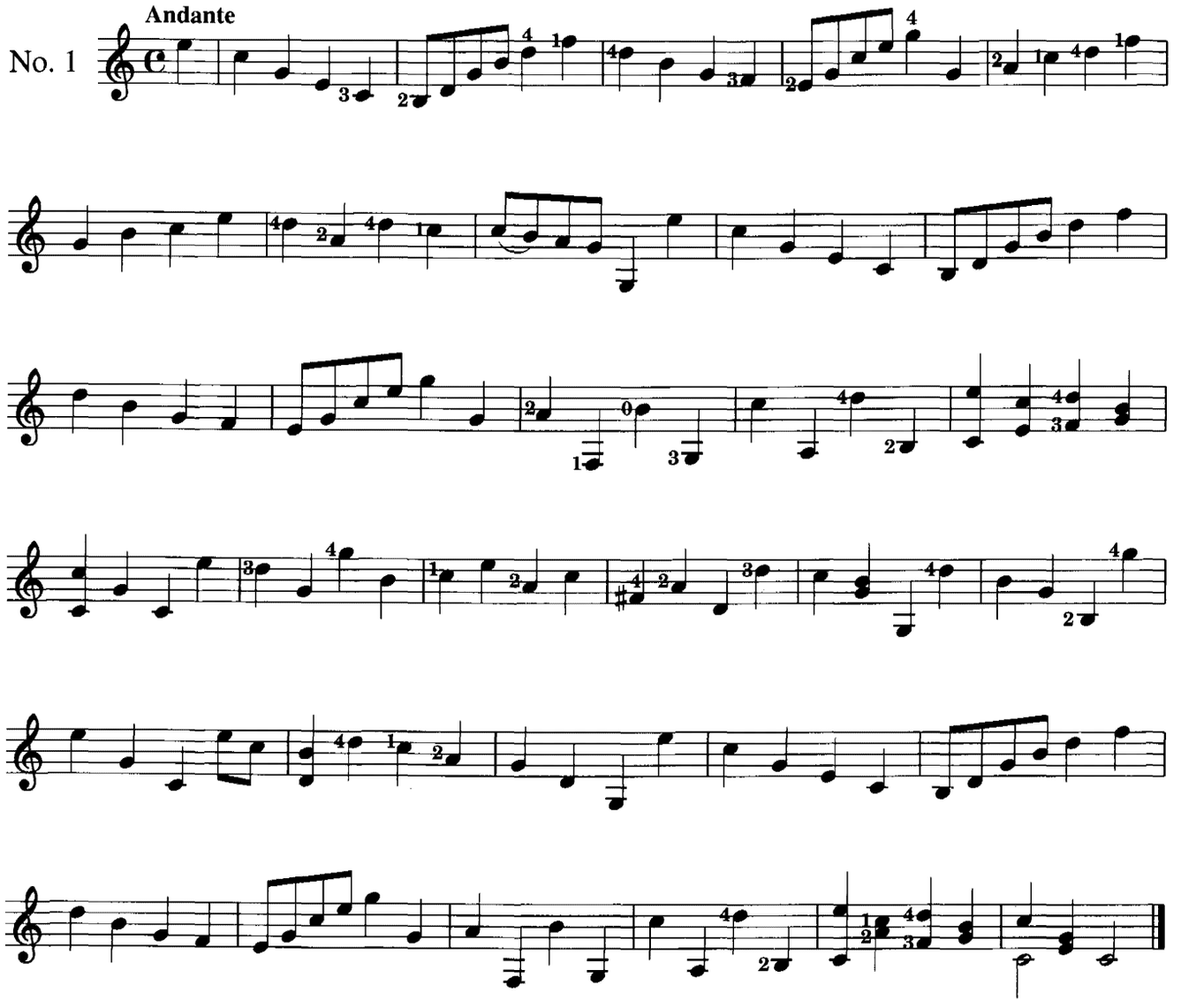
TWENTY-FOUR LITTLE PROGRESSIVE PIECES
to Serve as Lessons

Fernando Sor
Opus 44

(Beginning-to-Intermediate Level)


Andante
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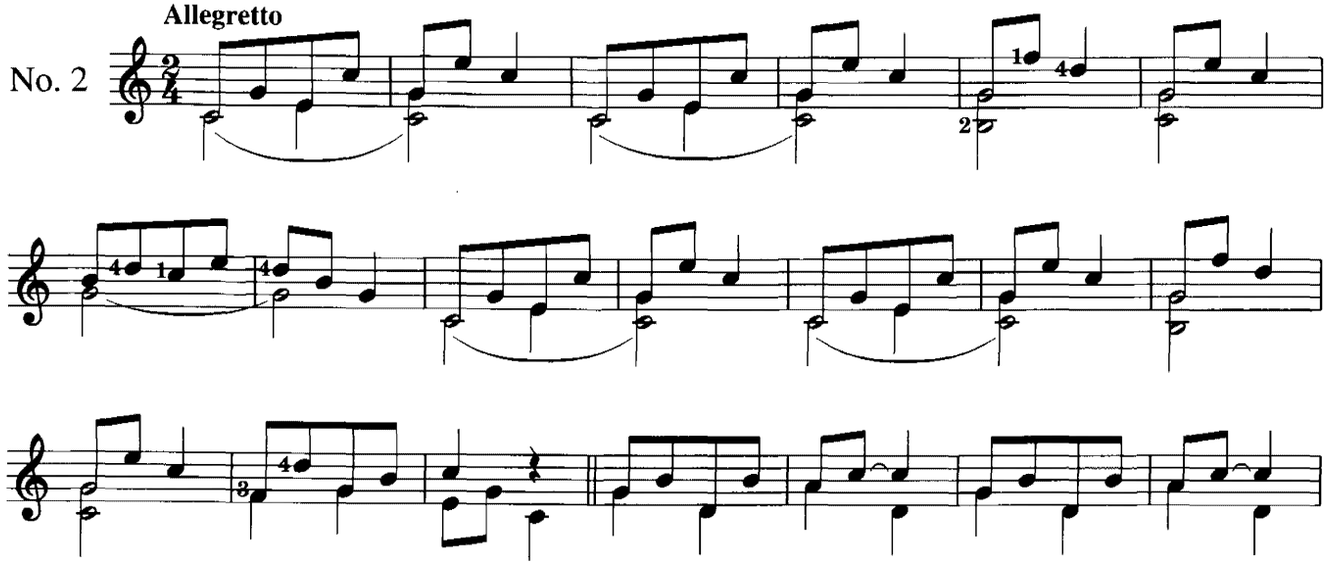
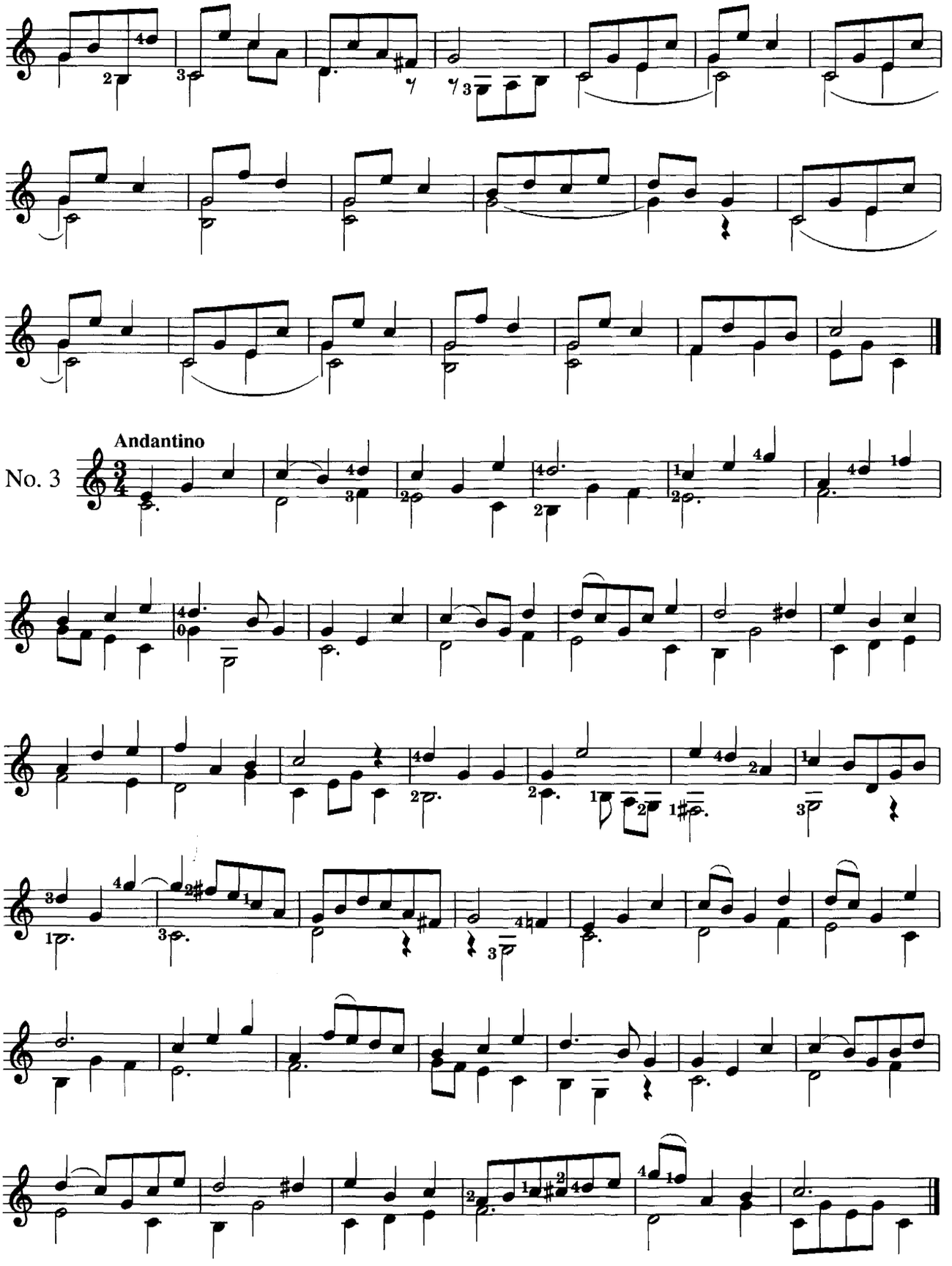
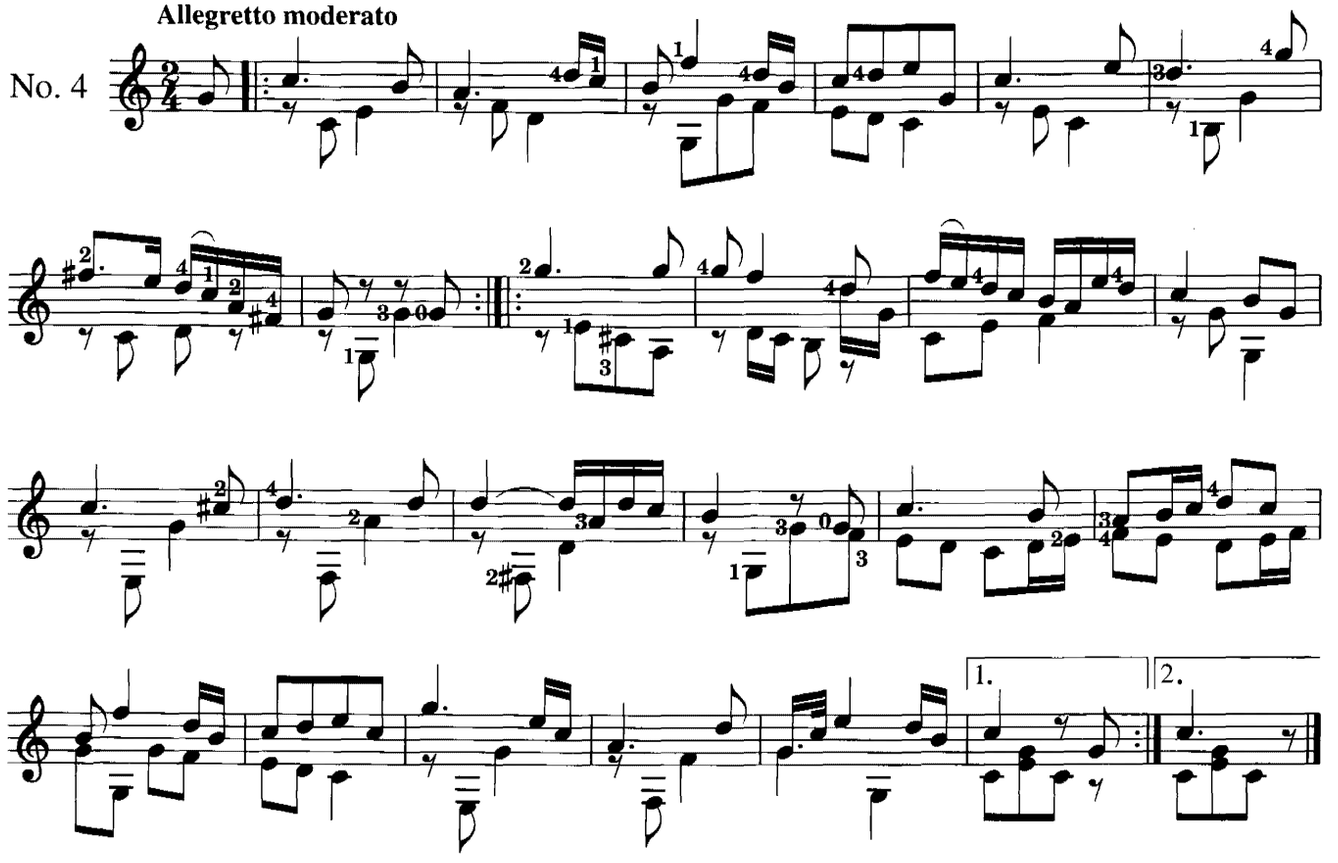

Allegretto
No. 2


Andantino
No. 3

No. 4 **Allegretto moderato**



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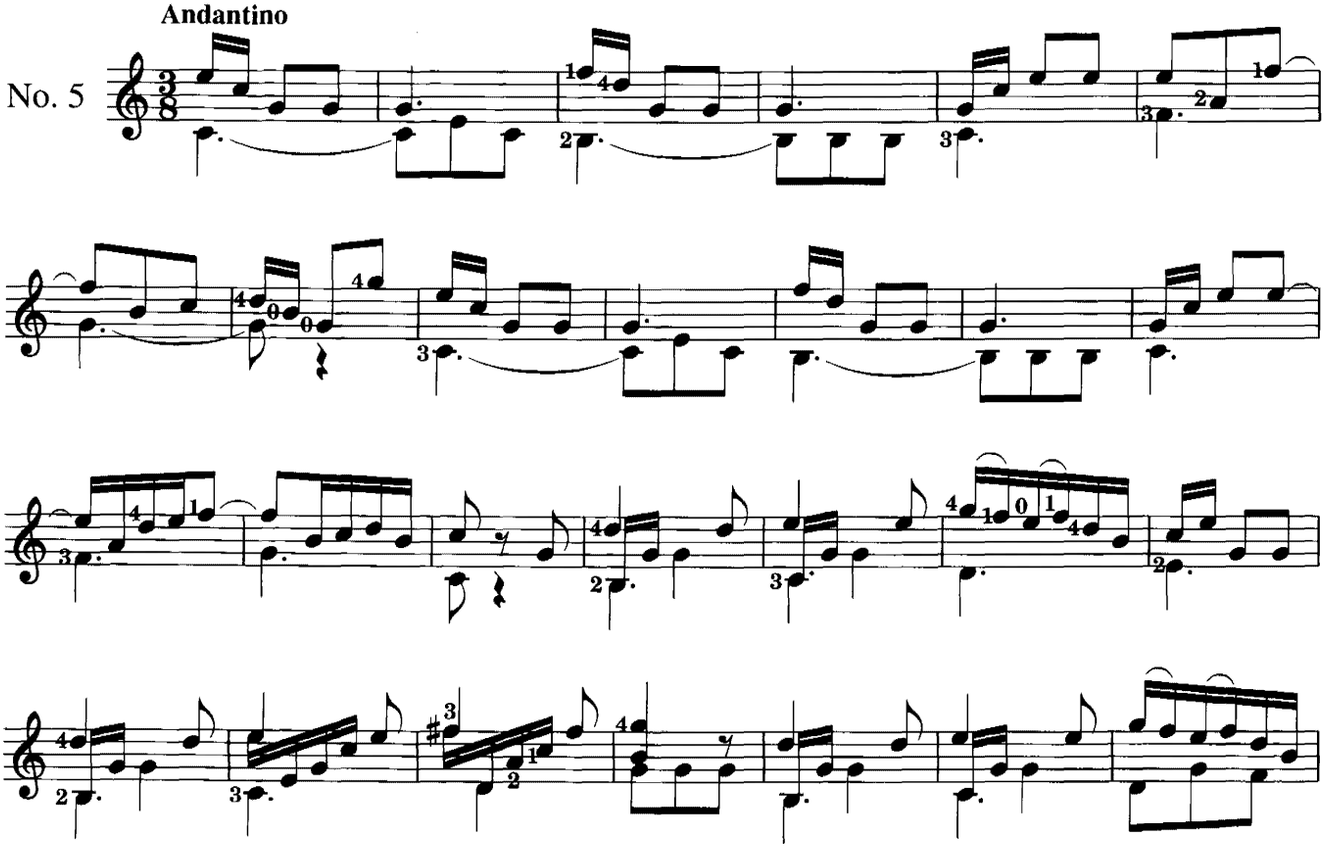
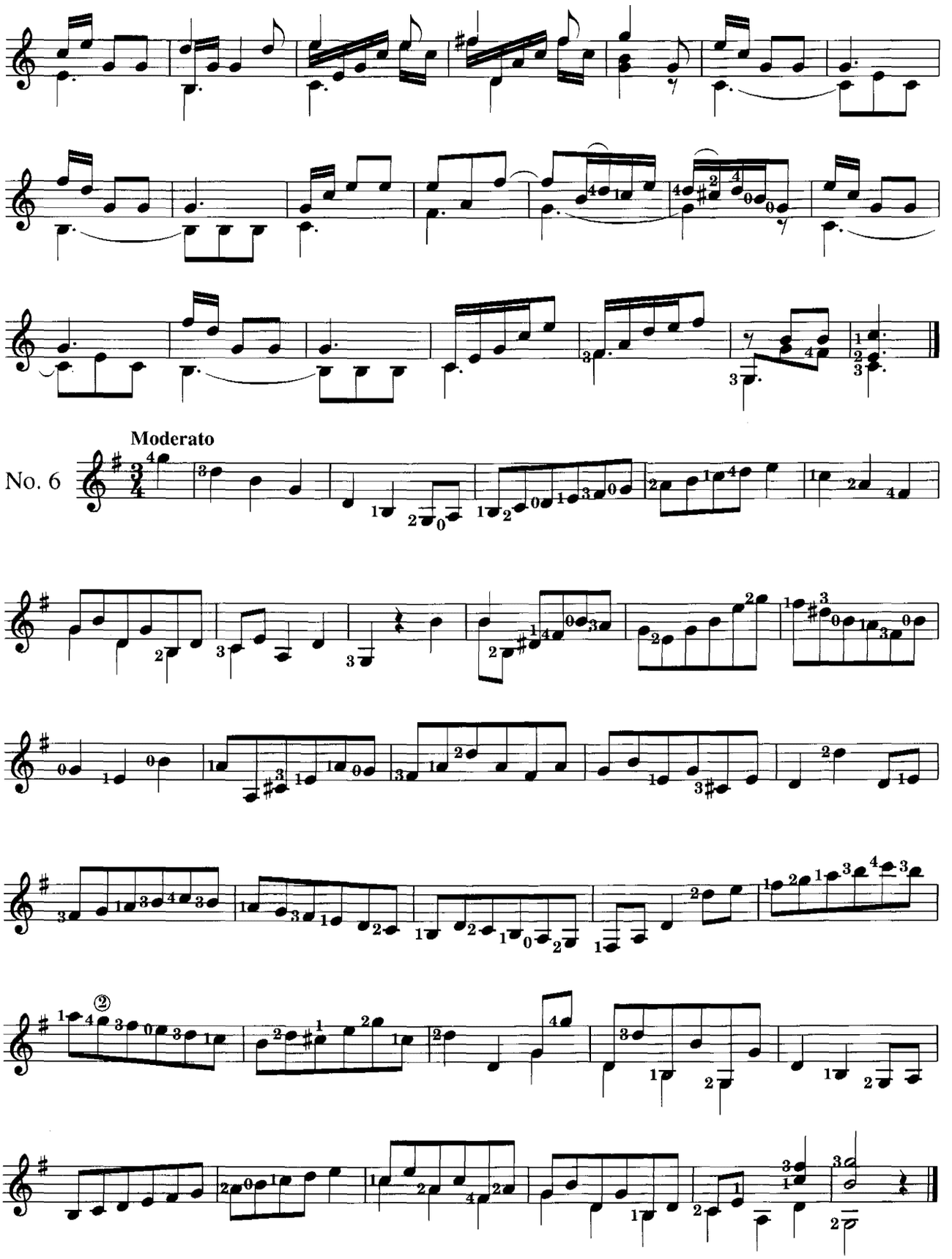
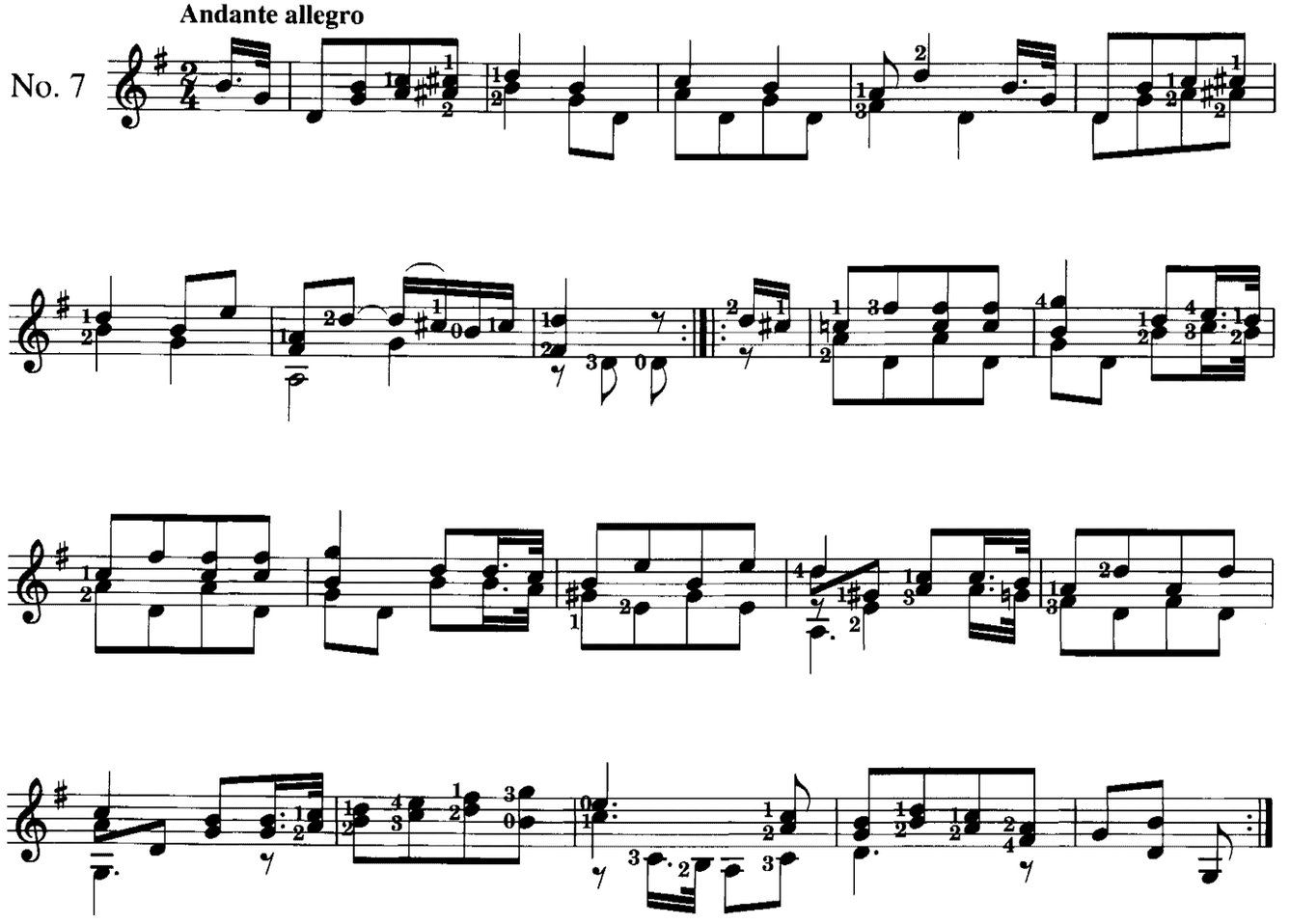



Moderato
No. 6

Andante allegro

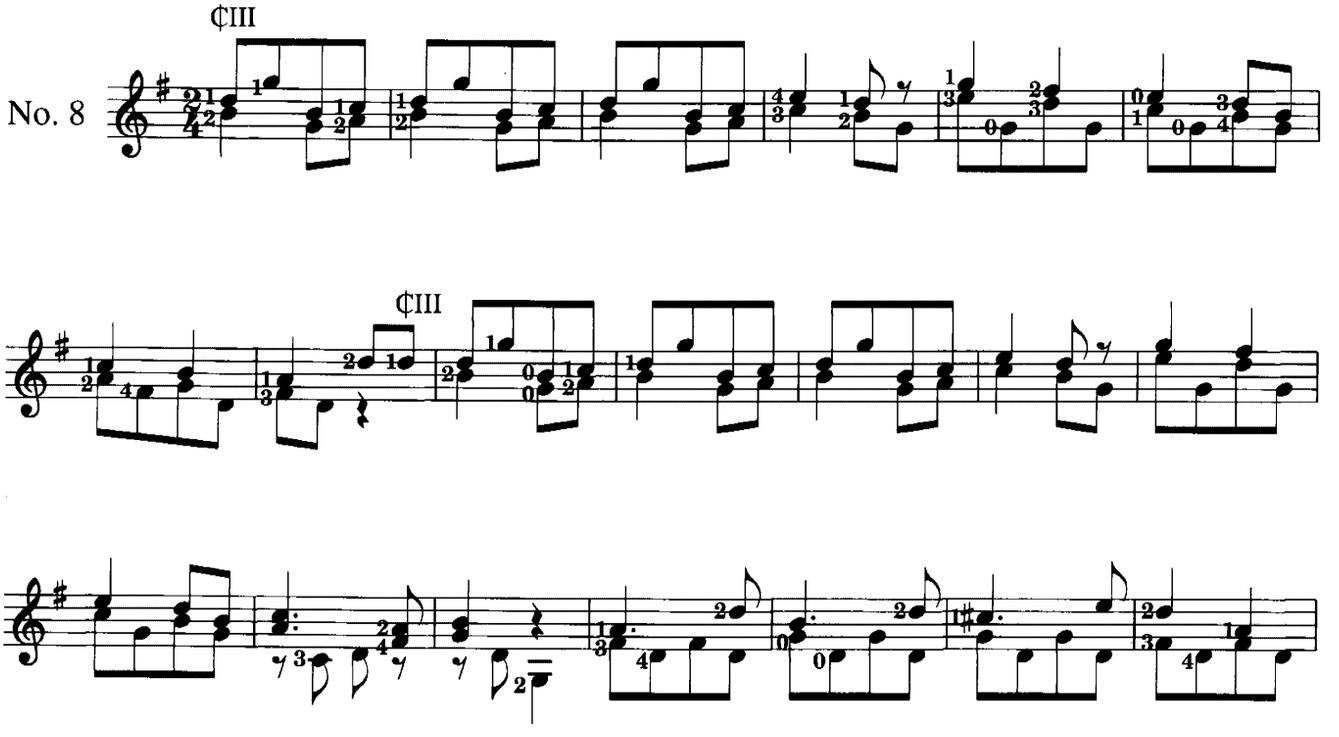
No. 7

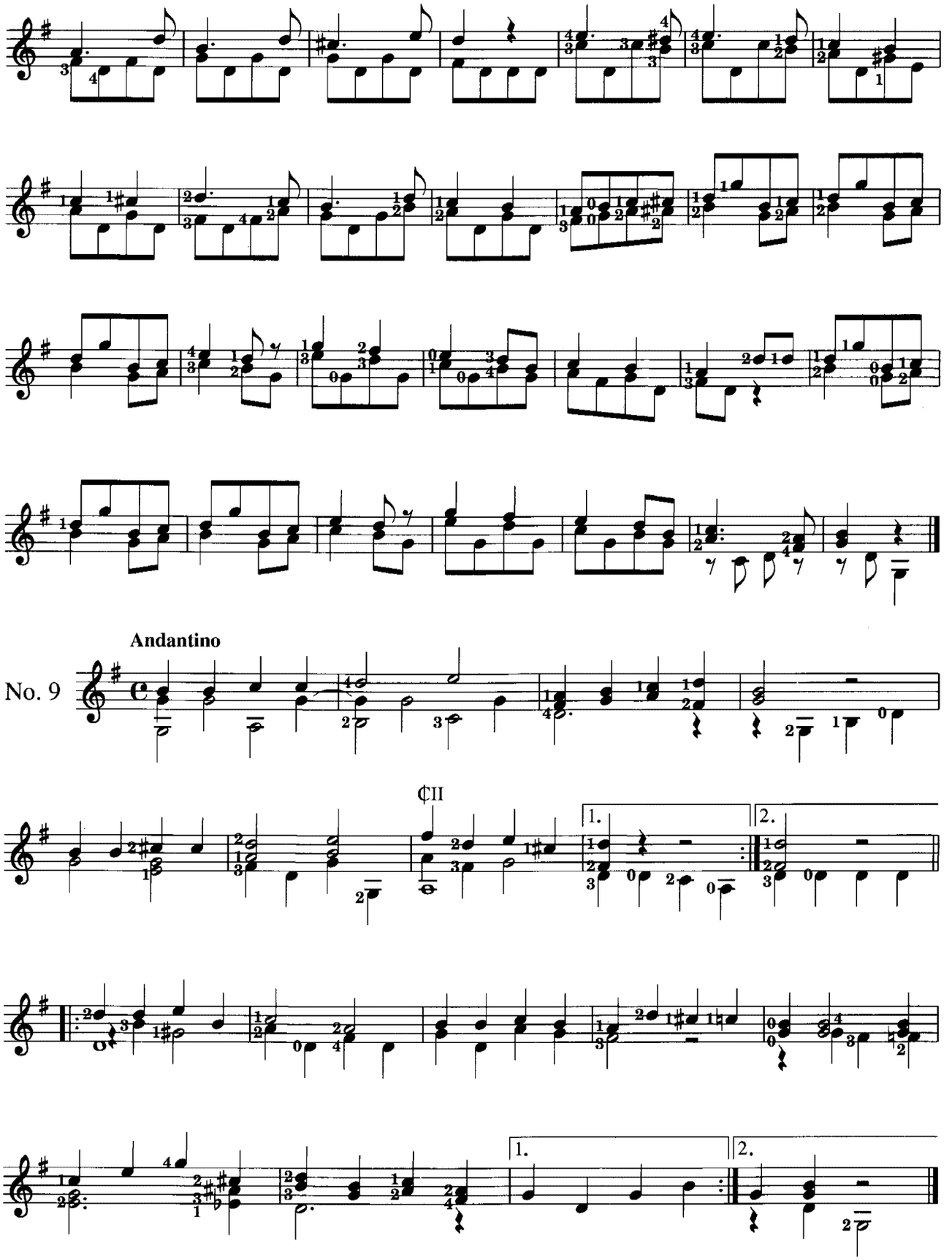


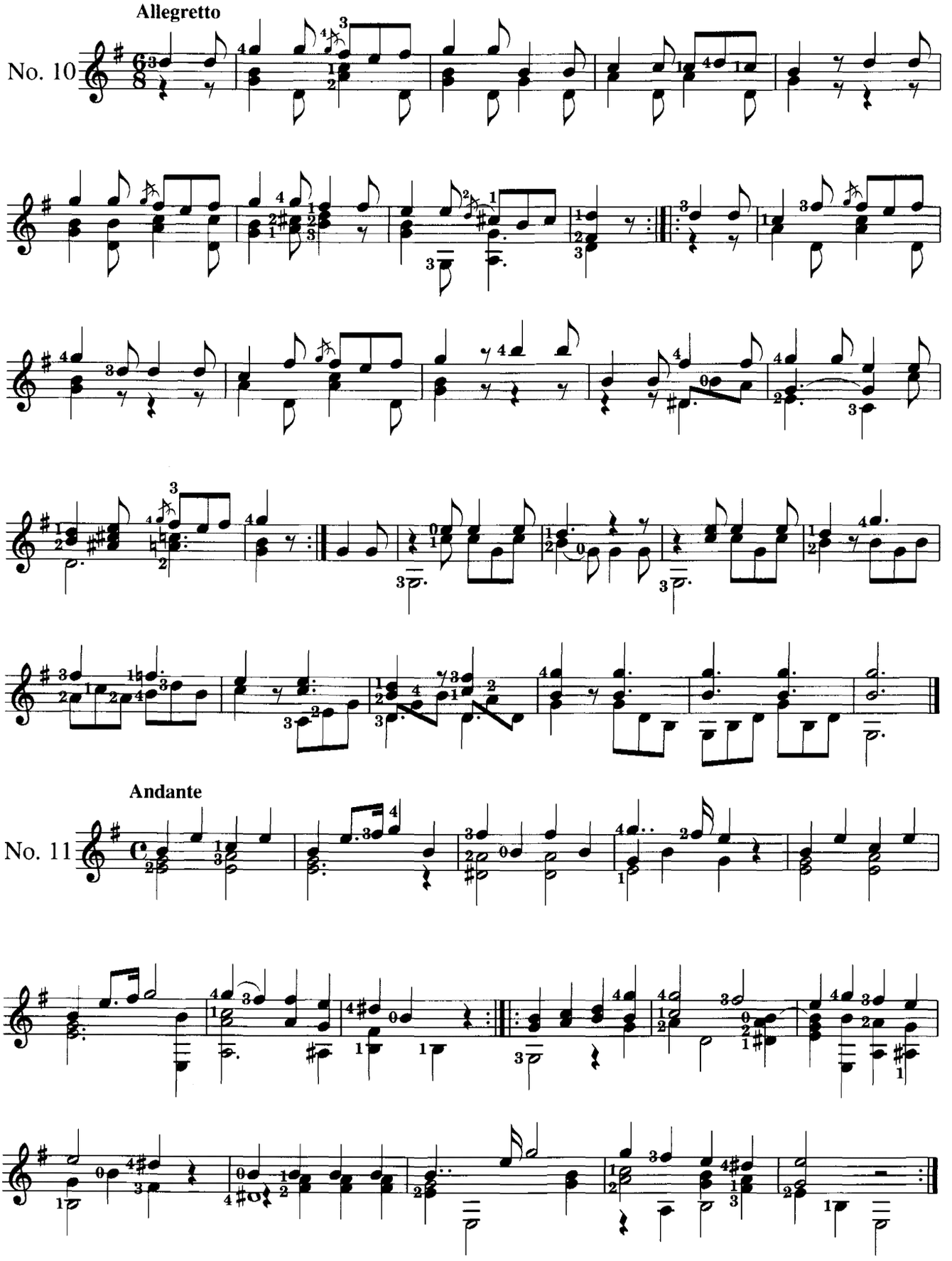
Allegretto

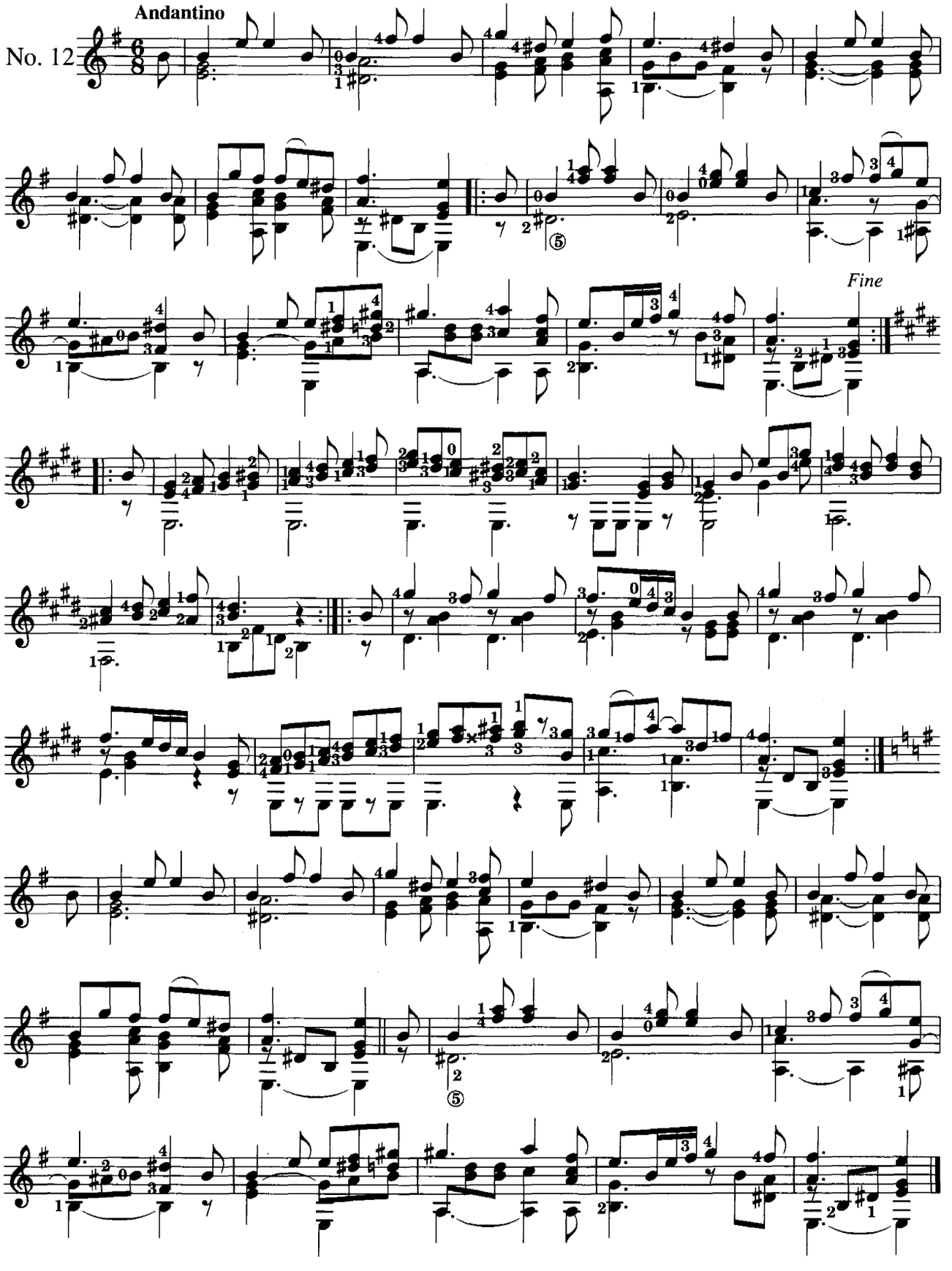
¢III

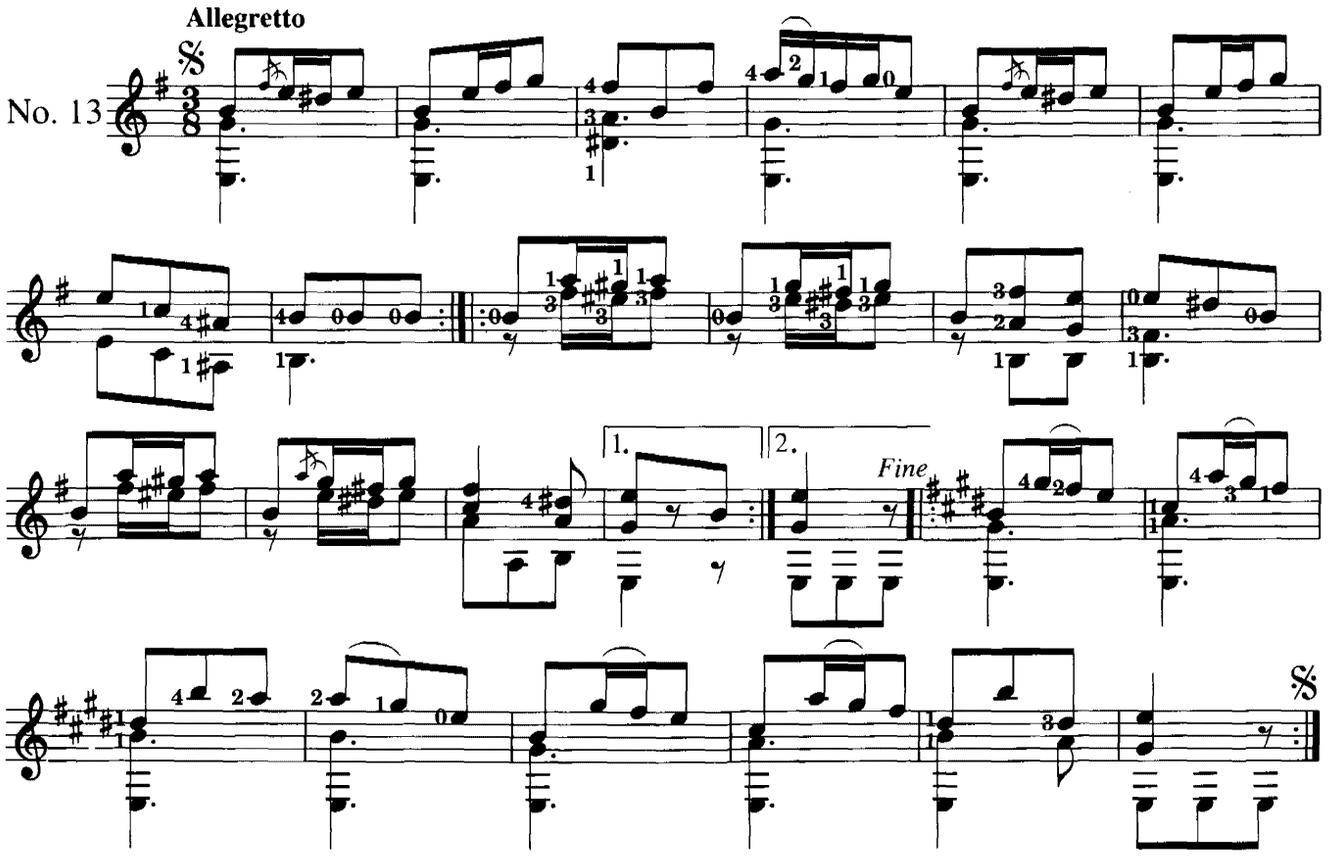
No. 8

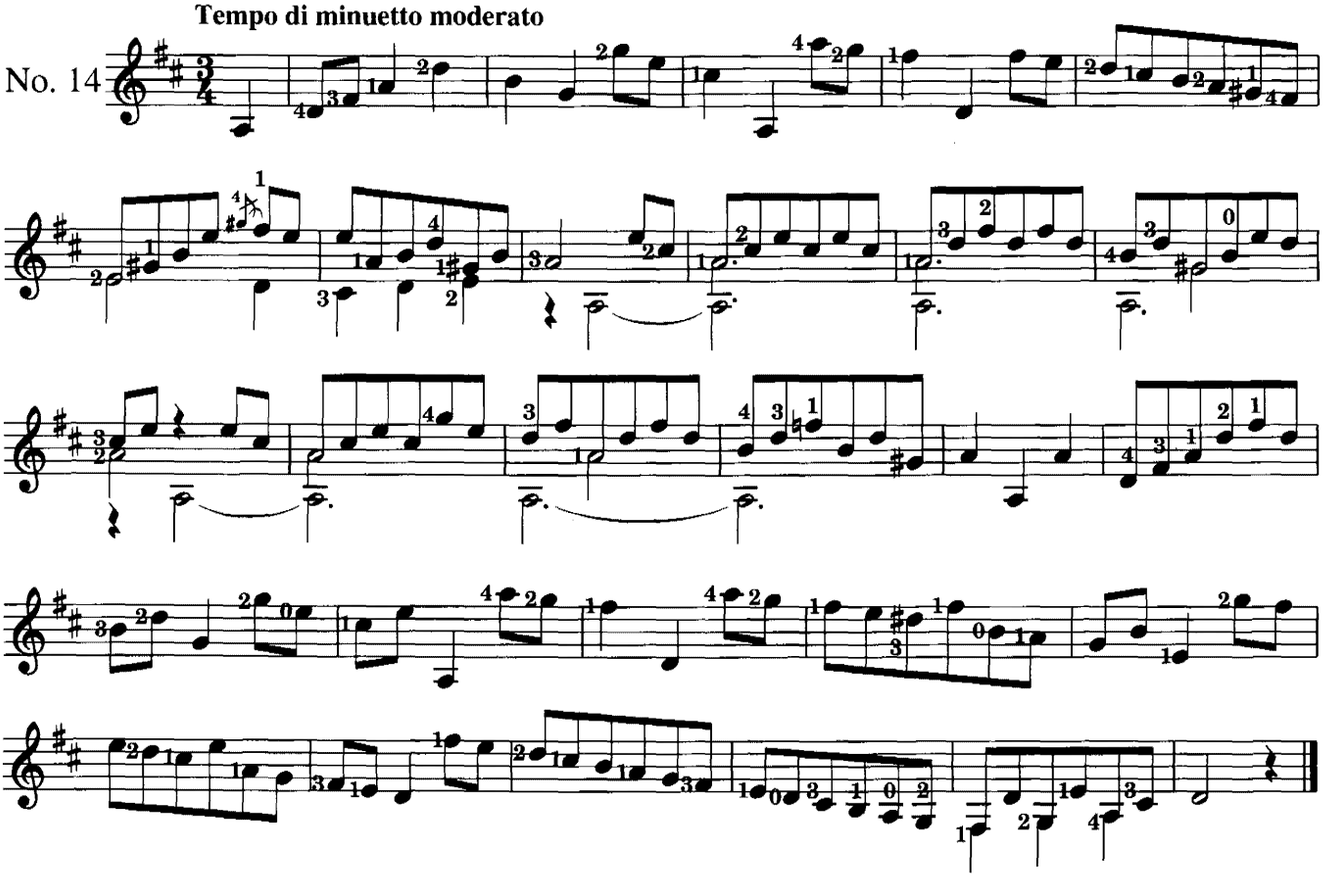


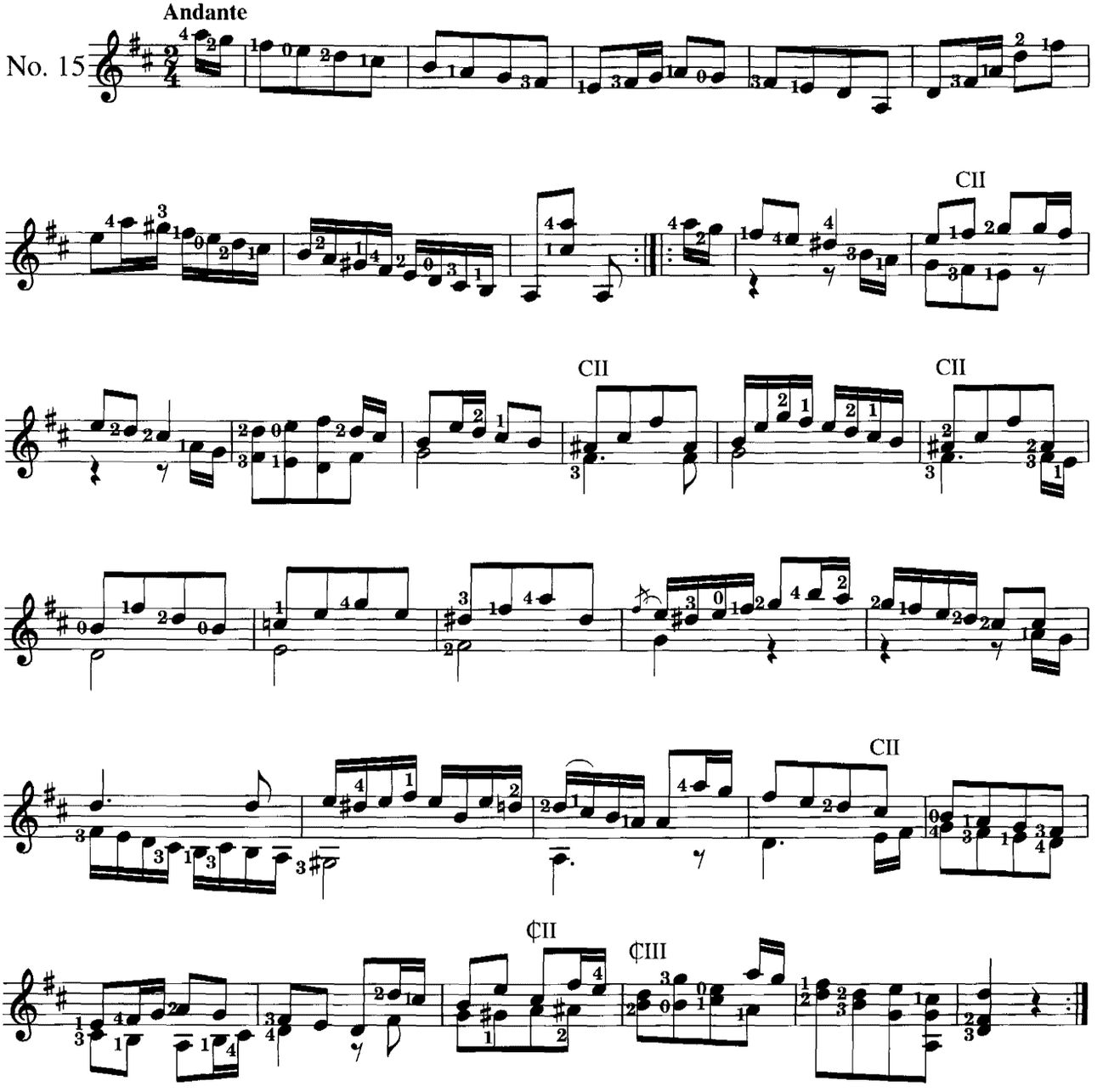

Andantino
No. 9
¢II
1.
2.
1.
2.

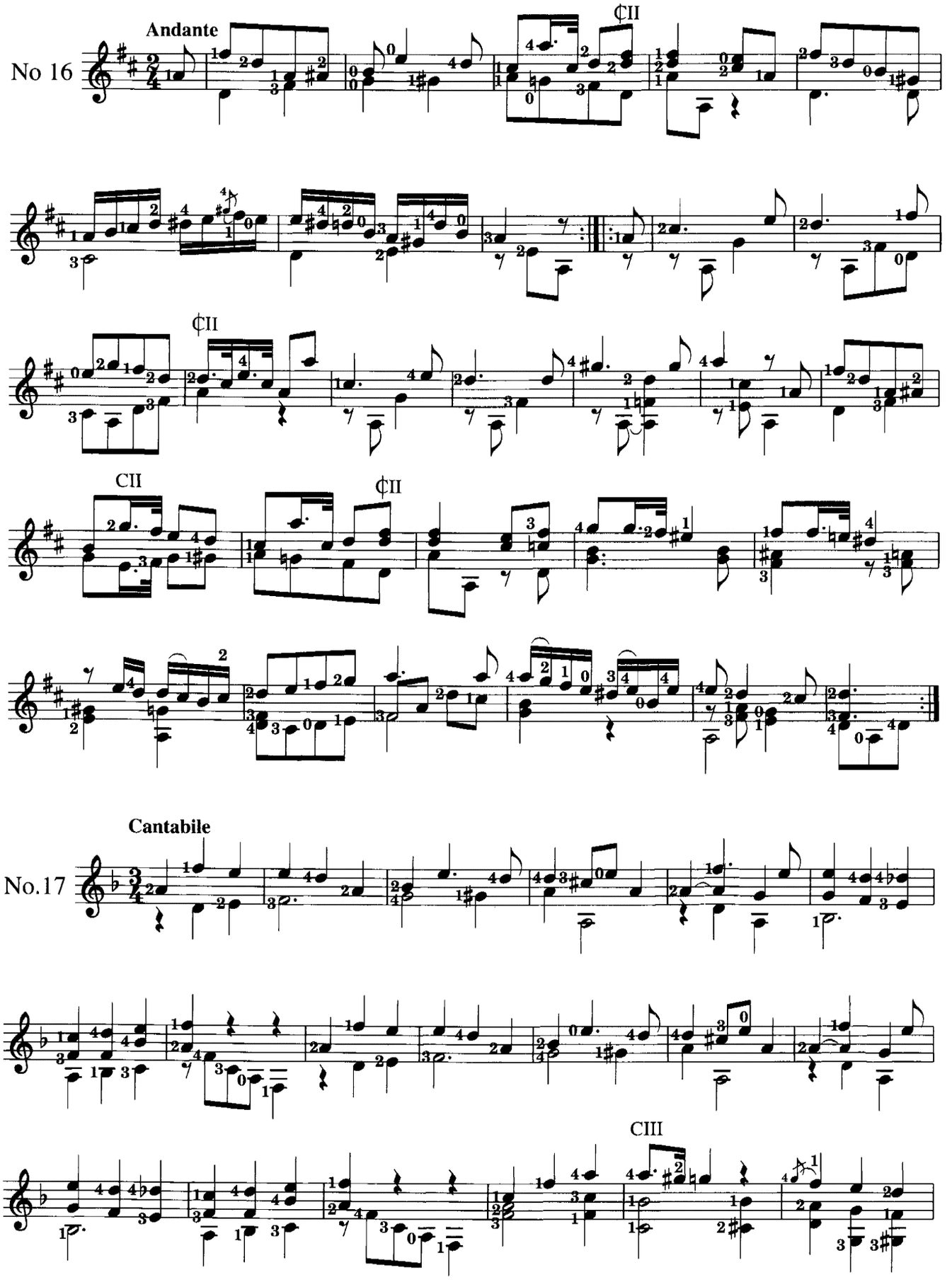

Allegretto
No. 10
Andante
No. 11

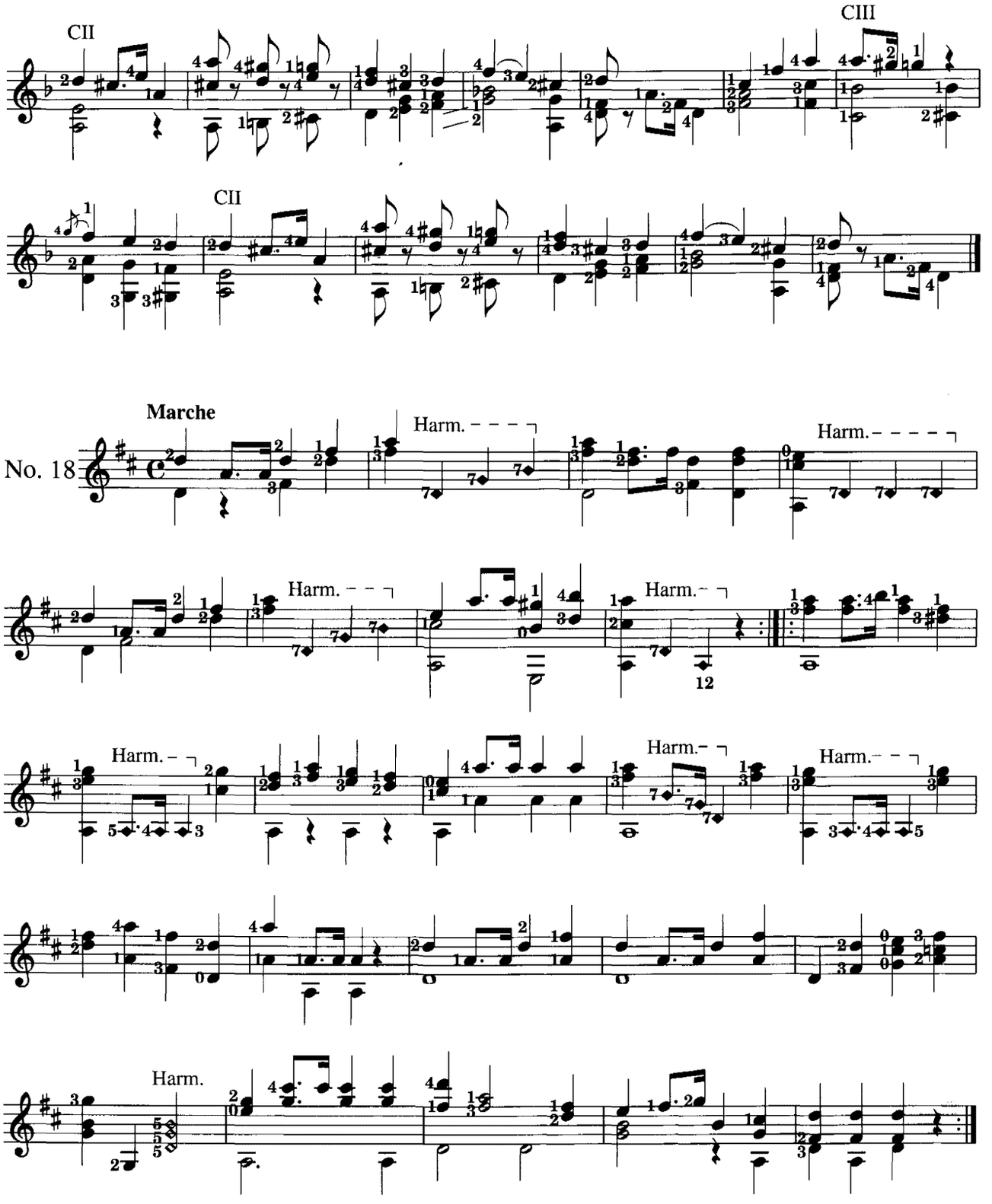

Andantino
No. 12
Fine

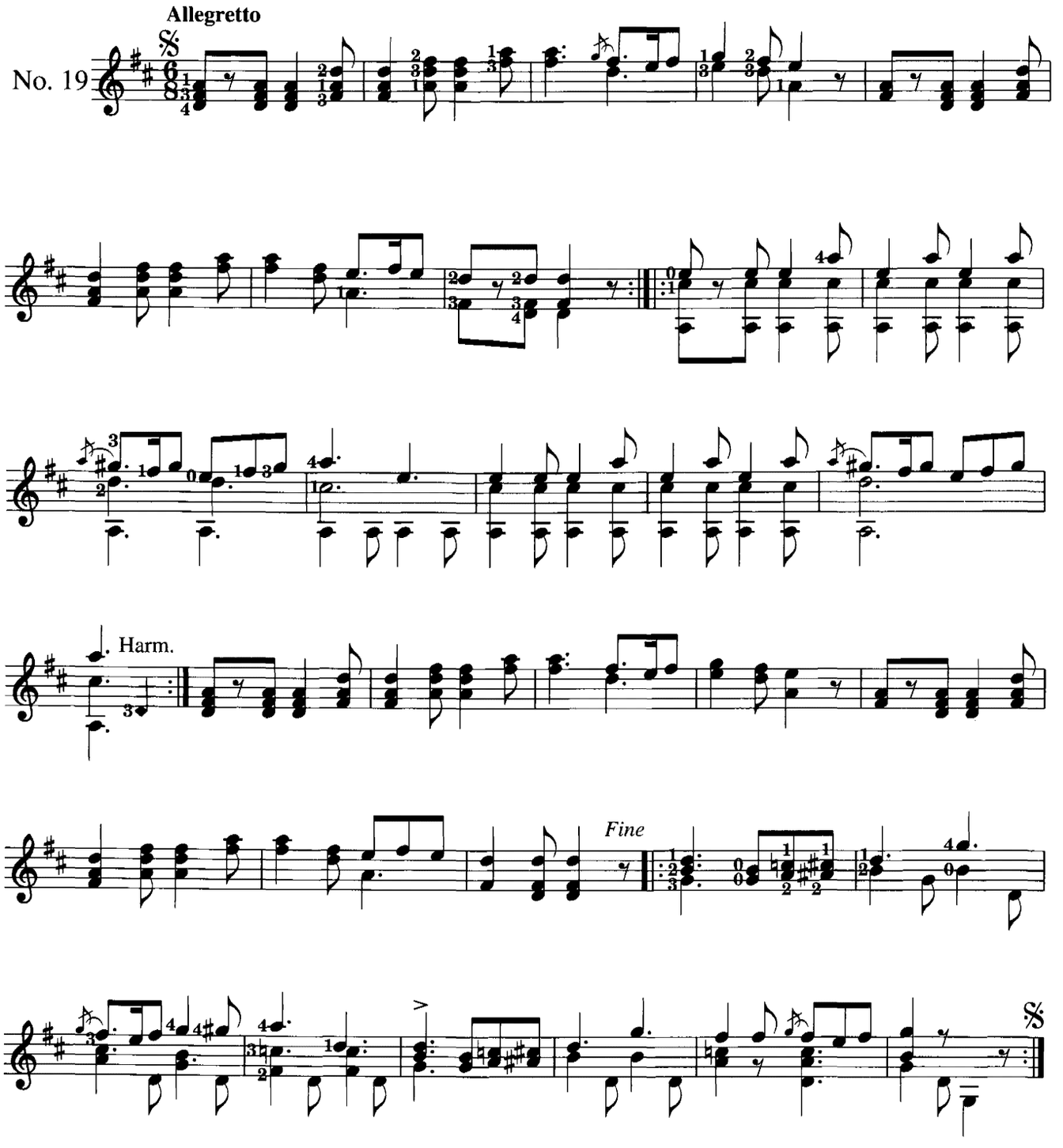

Allegretto
No. 13
1.
2.
Fine

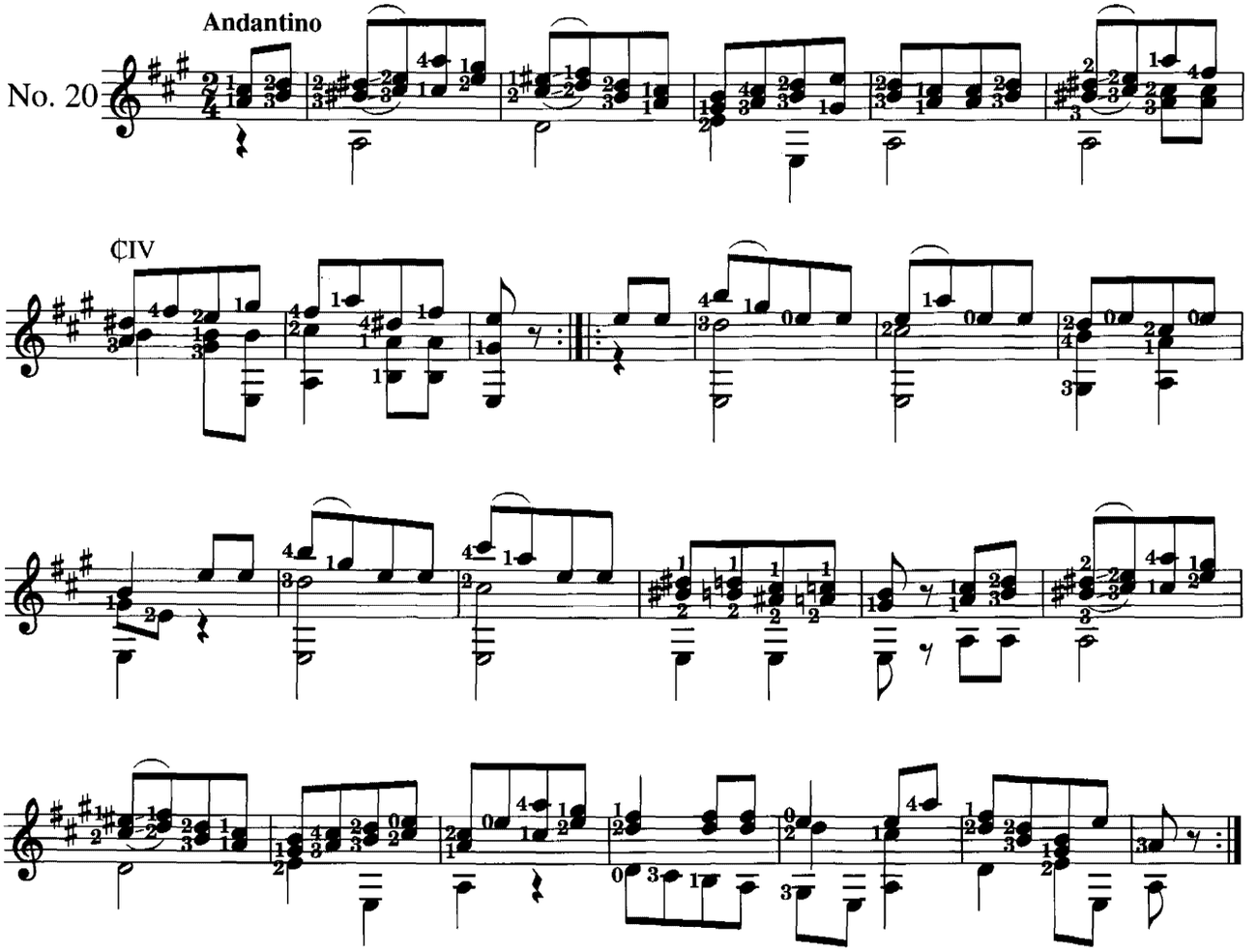

Tempo di minuetto moderato
No. 14

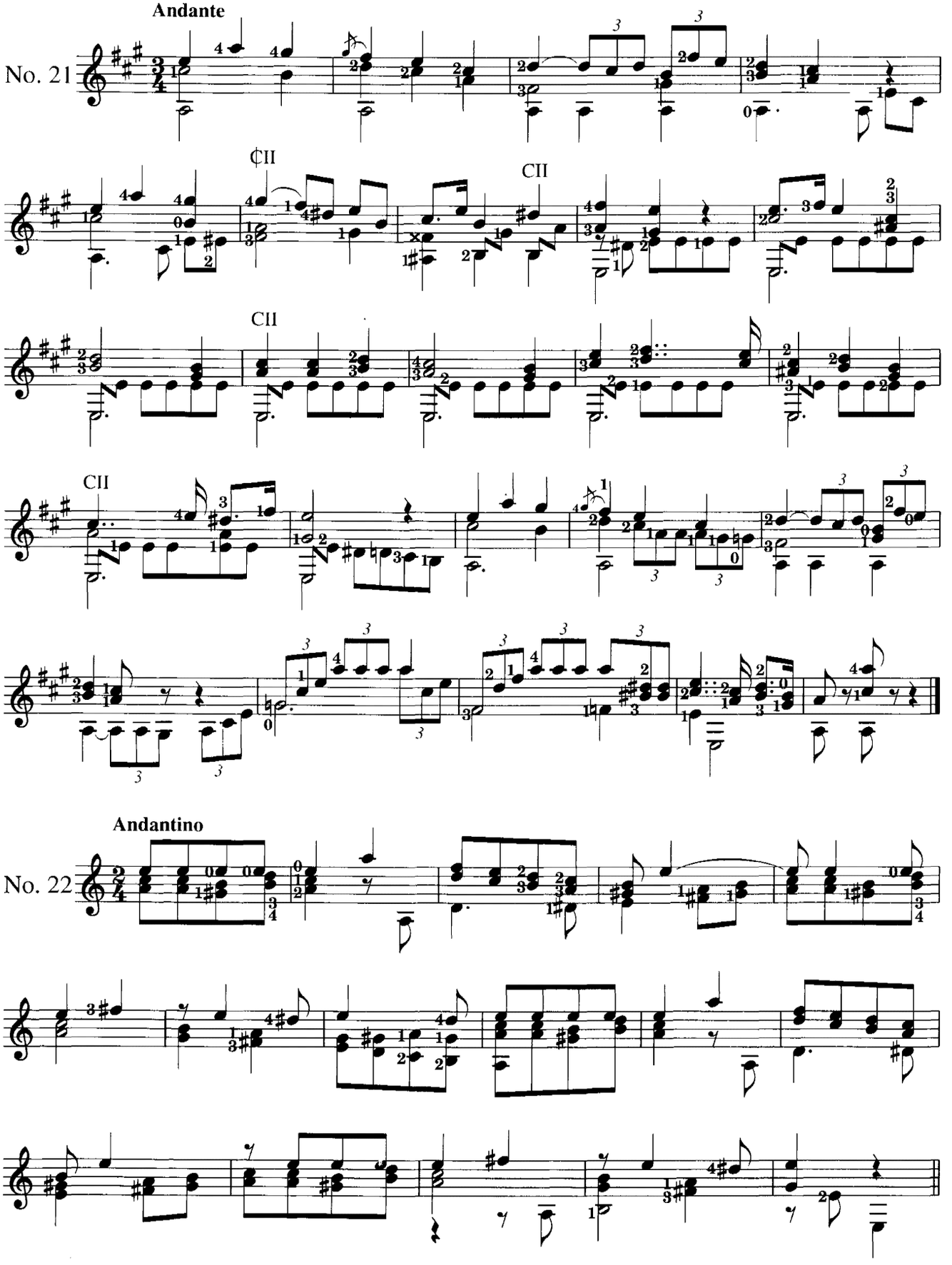

Andante
No. 15
CII
CII
CII
CII
¢II
¢III

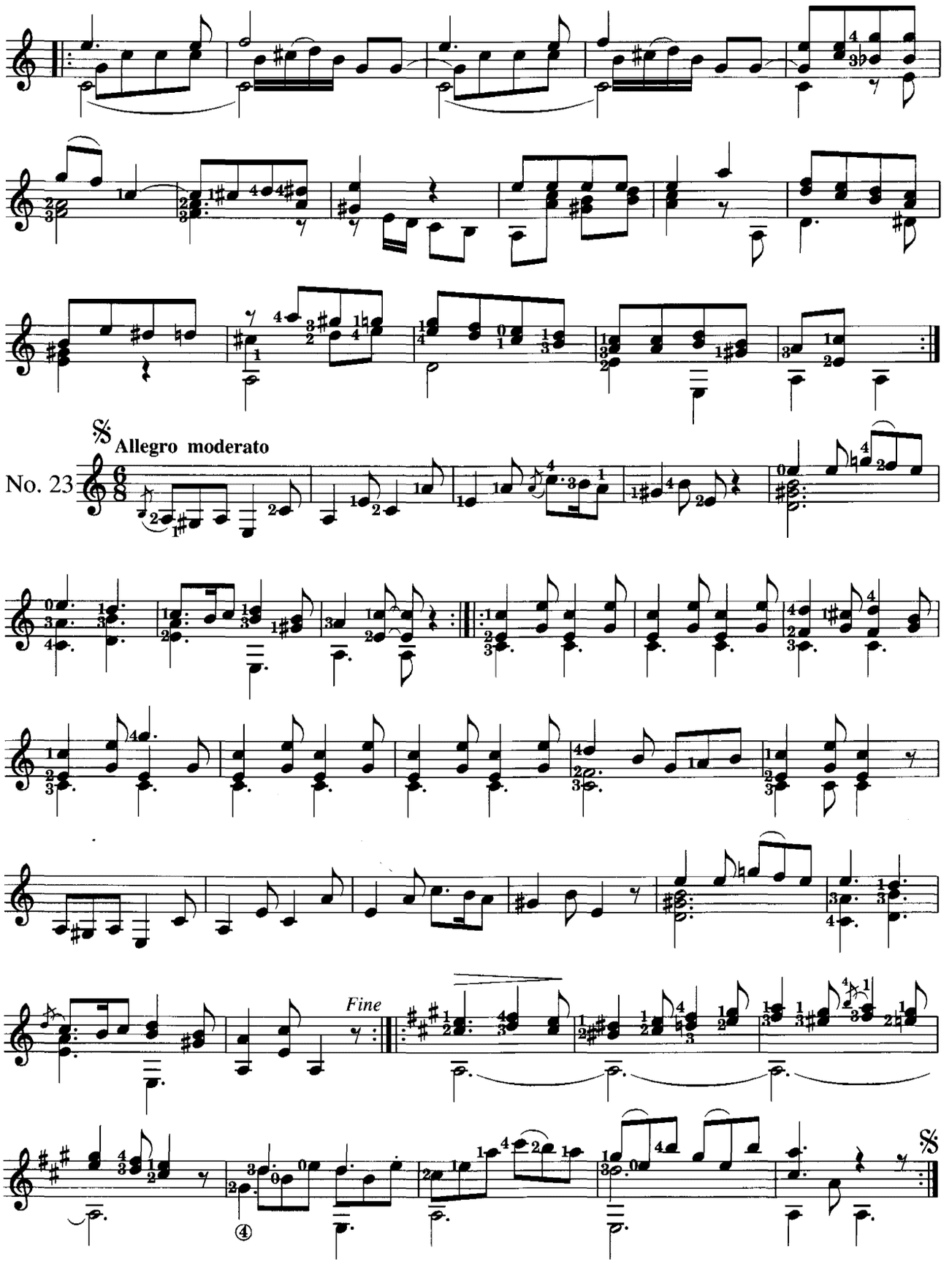

Andante
No 16
¢II
¢II
CII
¢II
Cantabile
No.17
CIII

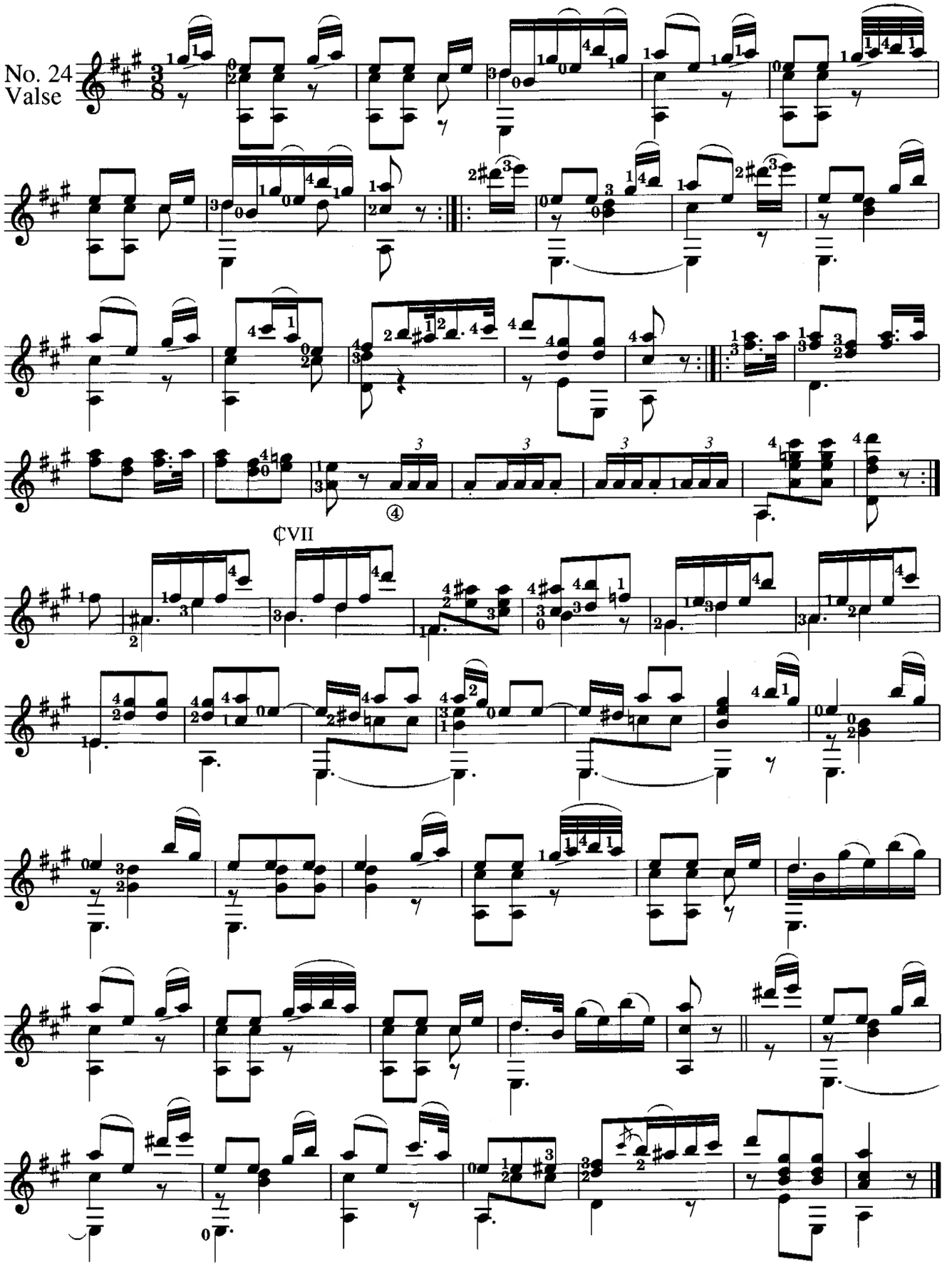

CII
CIII
CII
Marche
No. 18
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.


Allegretto
No. 19
Harm.
Fine


Andantino
No. 20
¢IV


Andante
No. 21
CII
Andantino
No. 22


Allegro moderato
No. 23
Fine

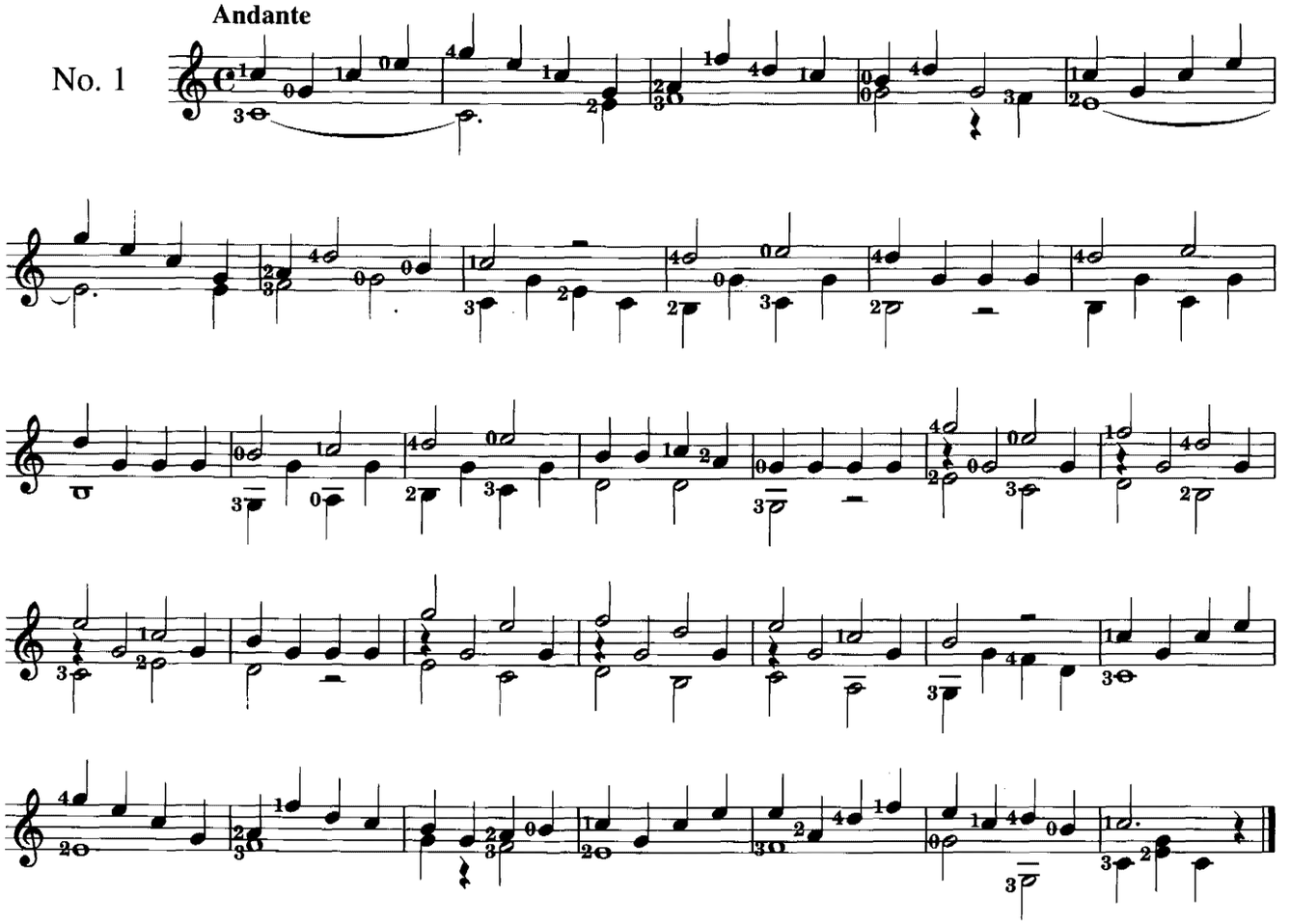

No. 24
Valse
¢VII

TWENTY-FOUR EASY EXERCISES

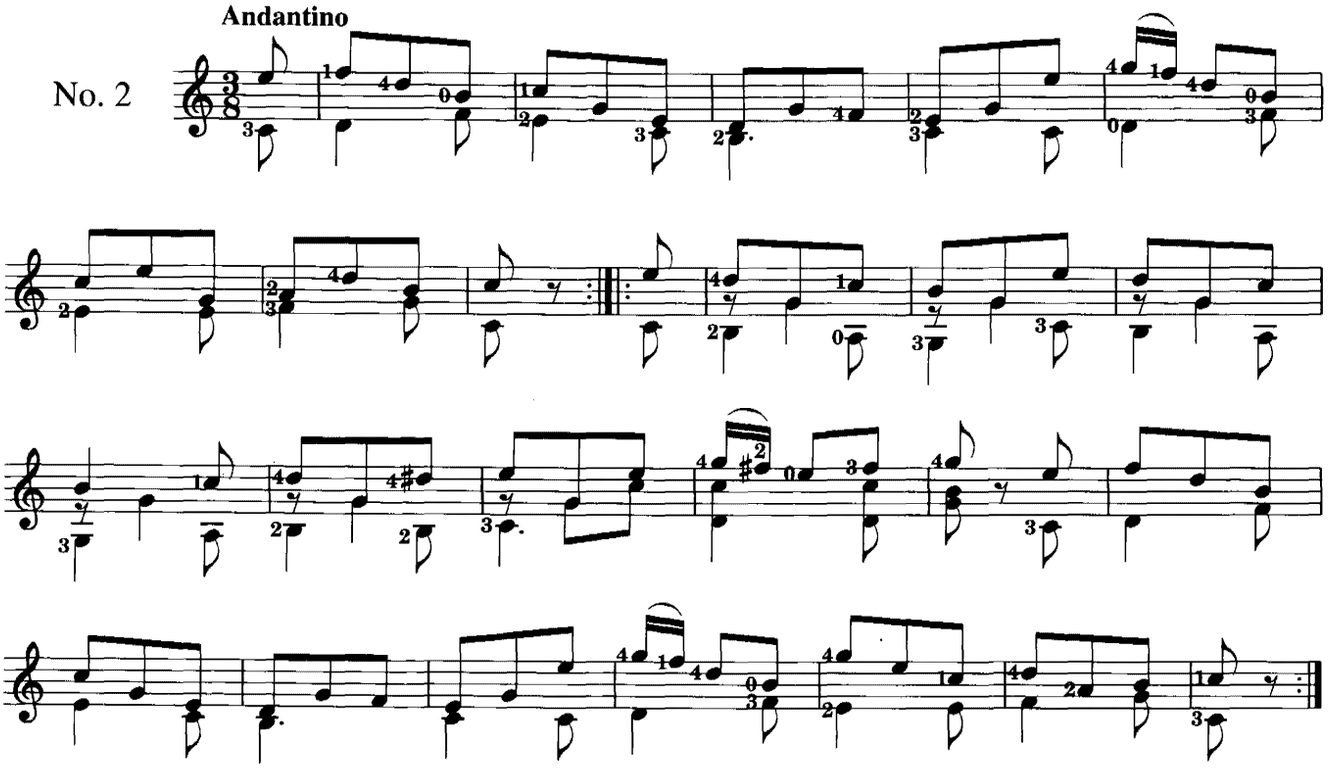
Fernando Sor
Opus 35

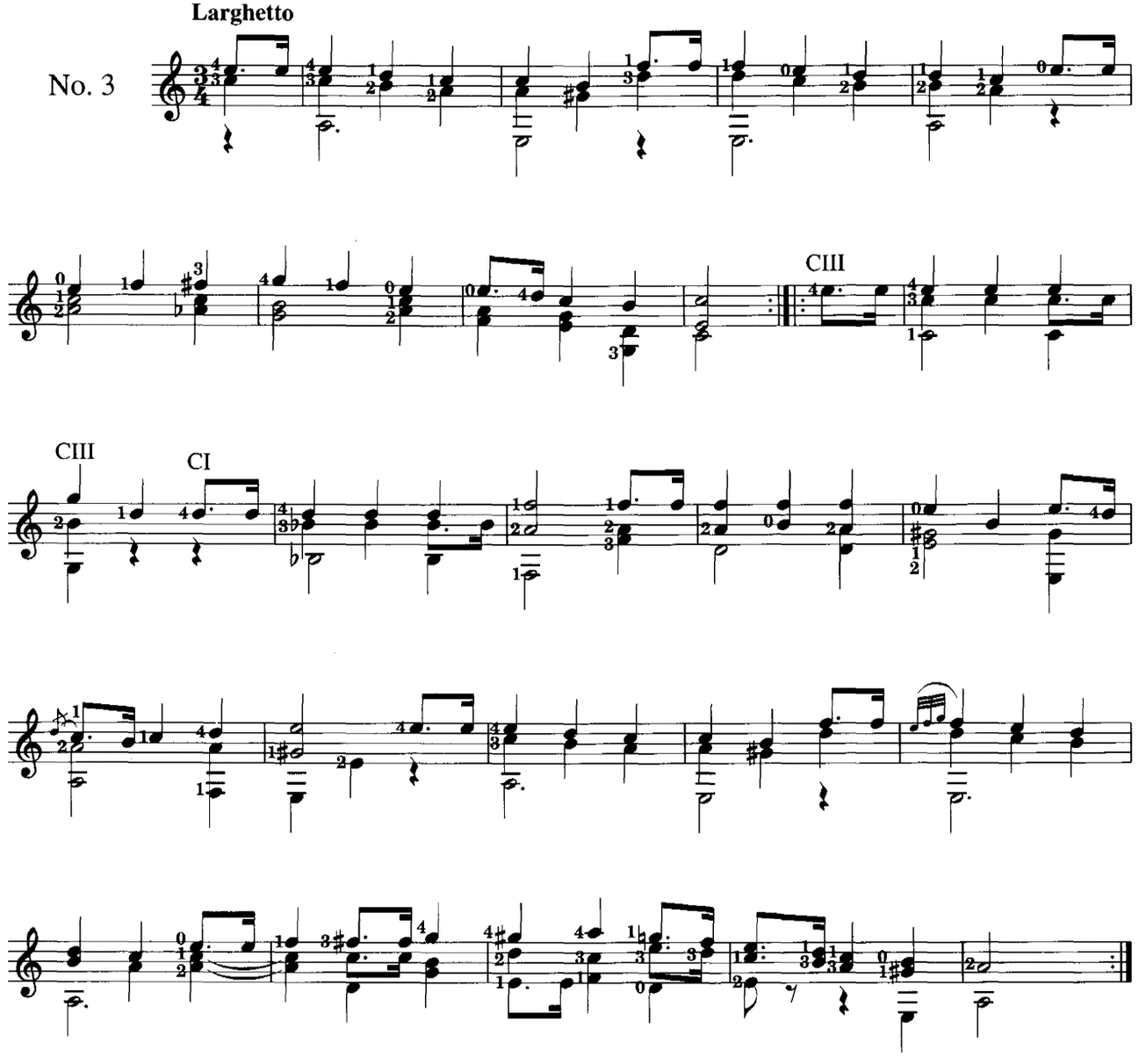
(Intermediate-to-Advanced Level)

No. 1

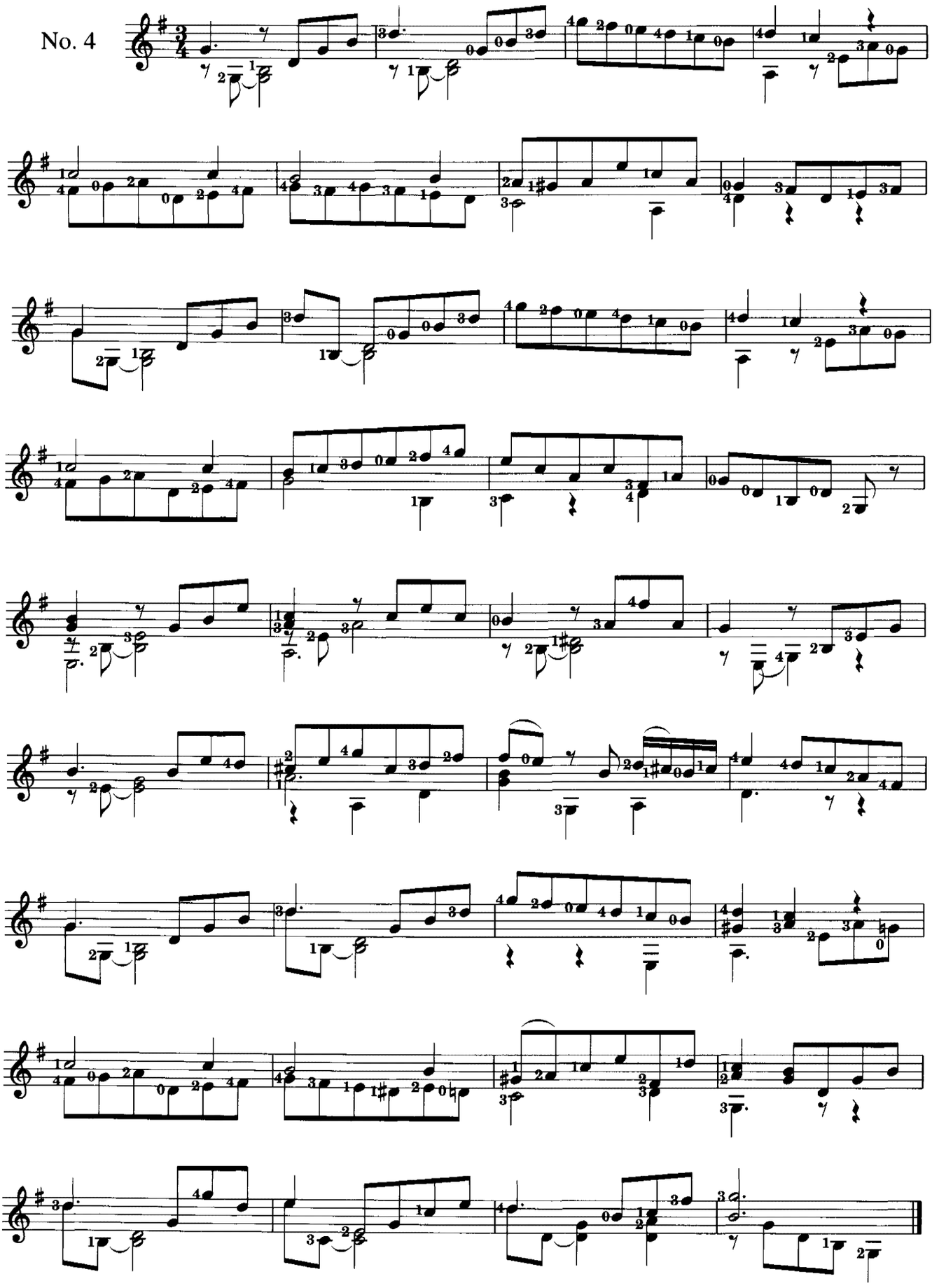


No. 2




Larghetto
No. 3
CIII
CIII
CI

No. 4



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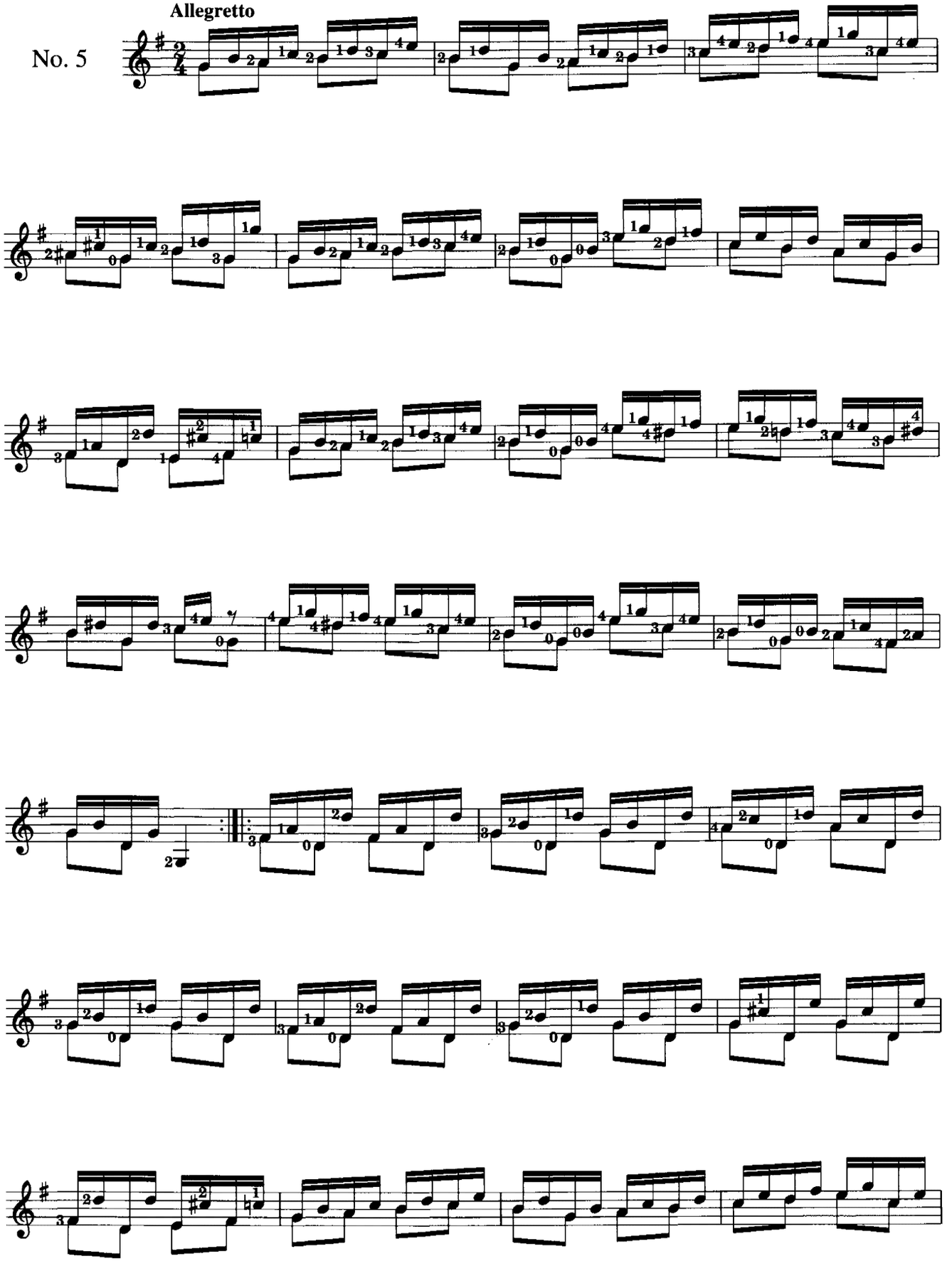
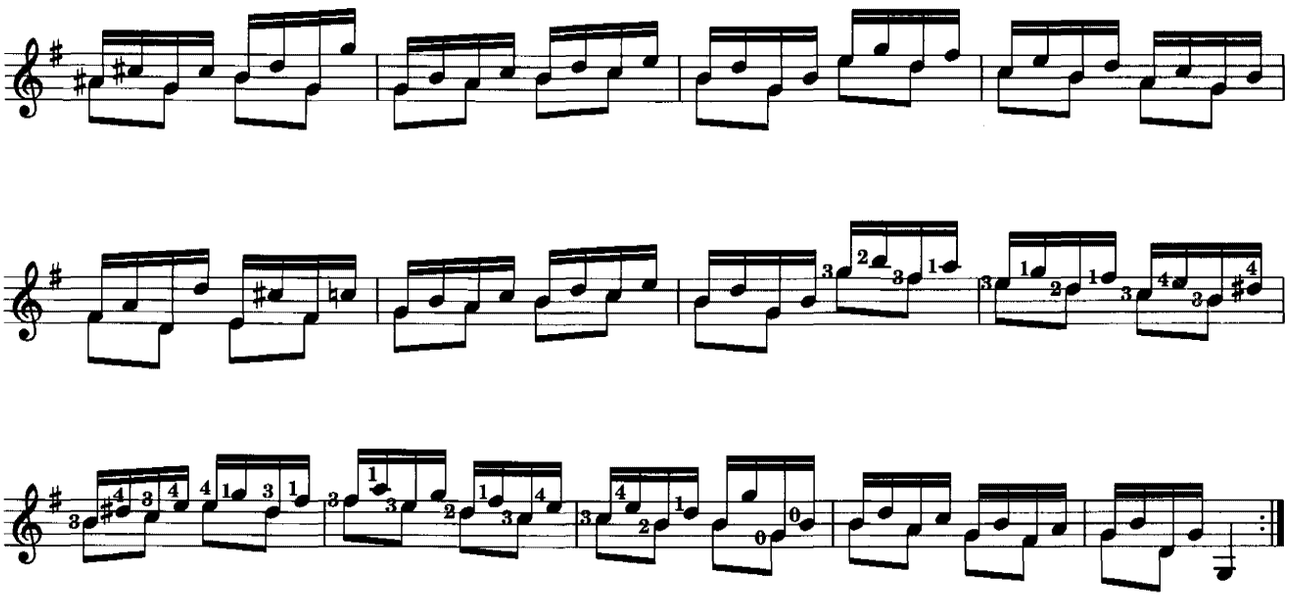
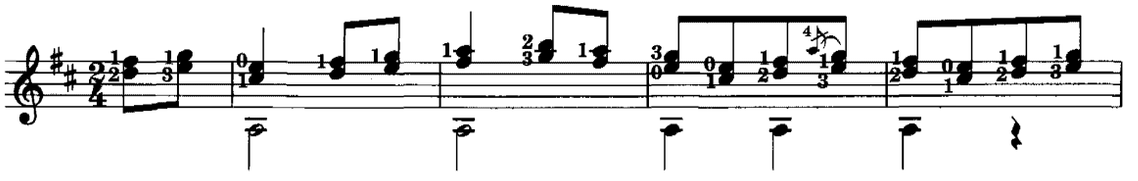
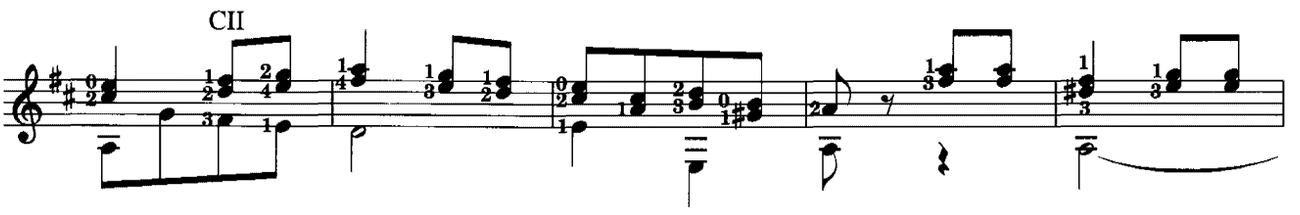
No. 5 Allegretto

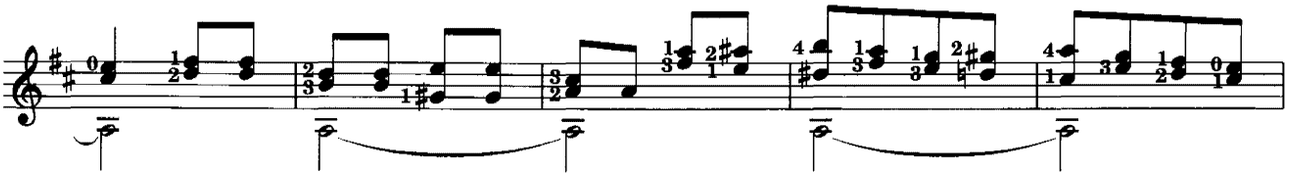


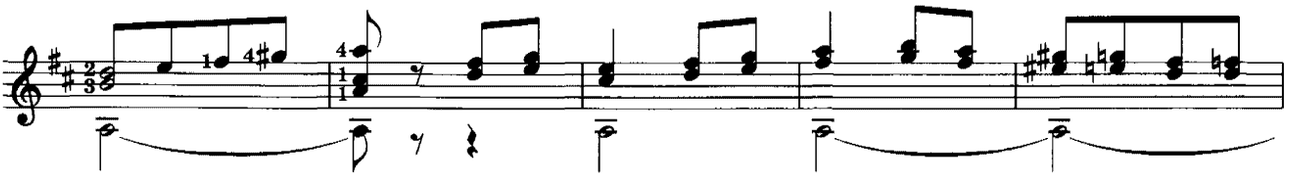


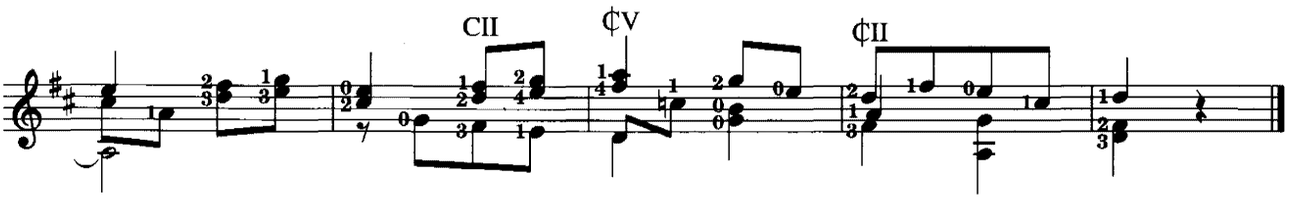
No. 6

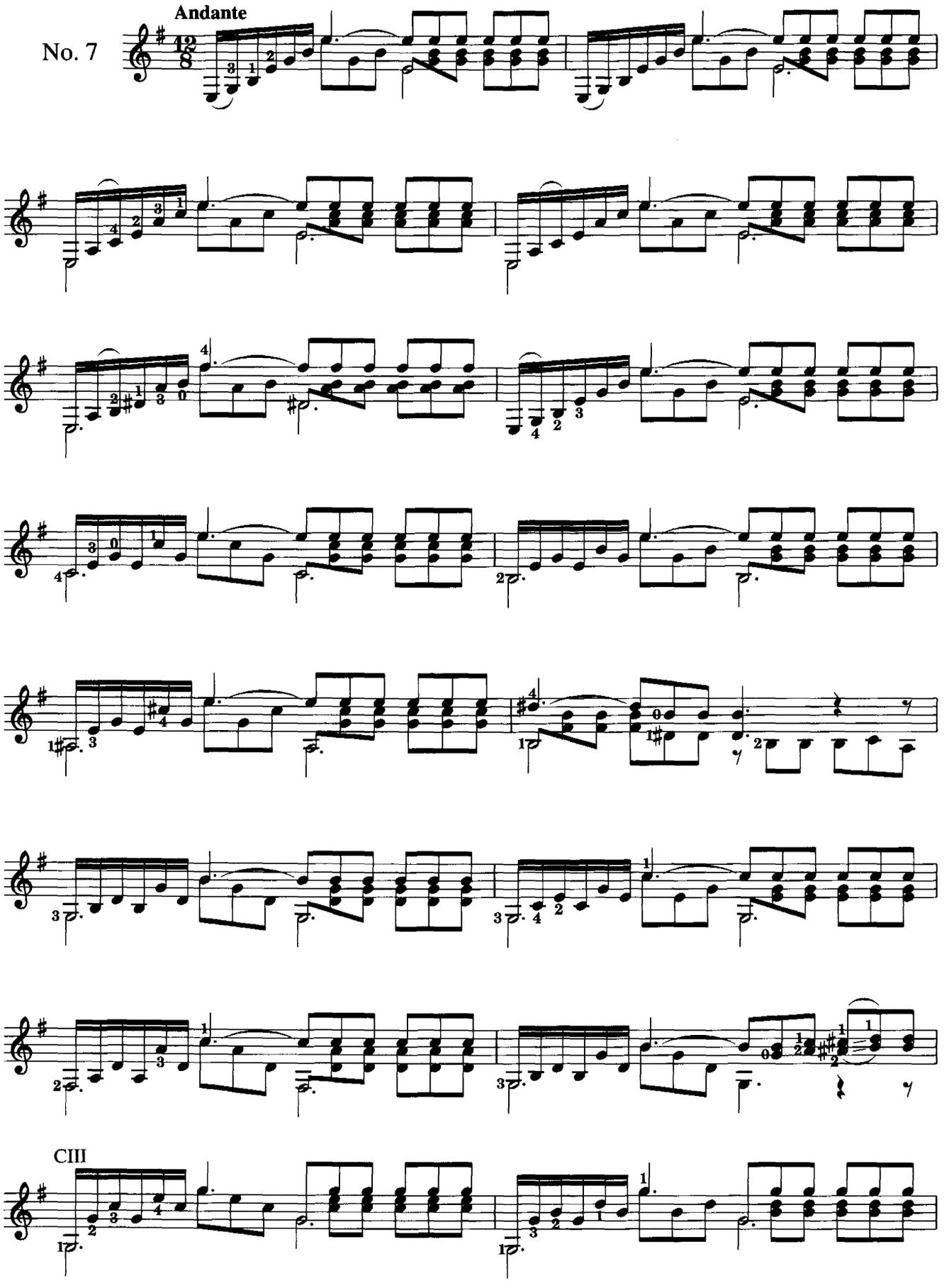


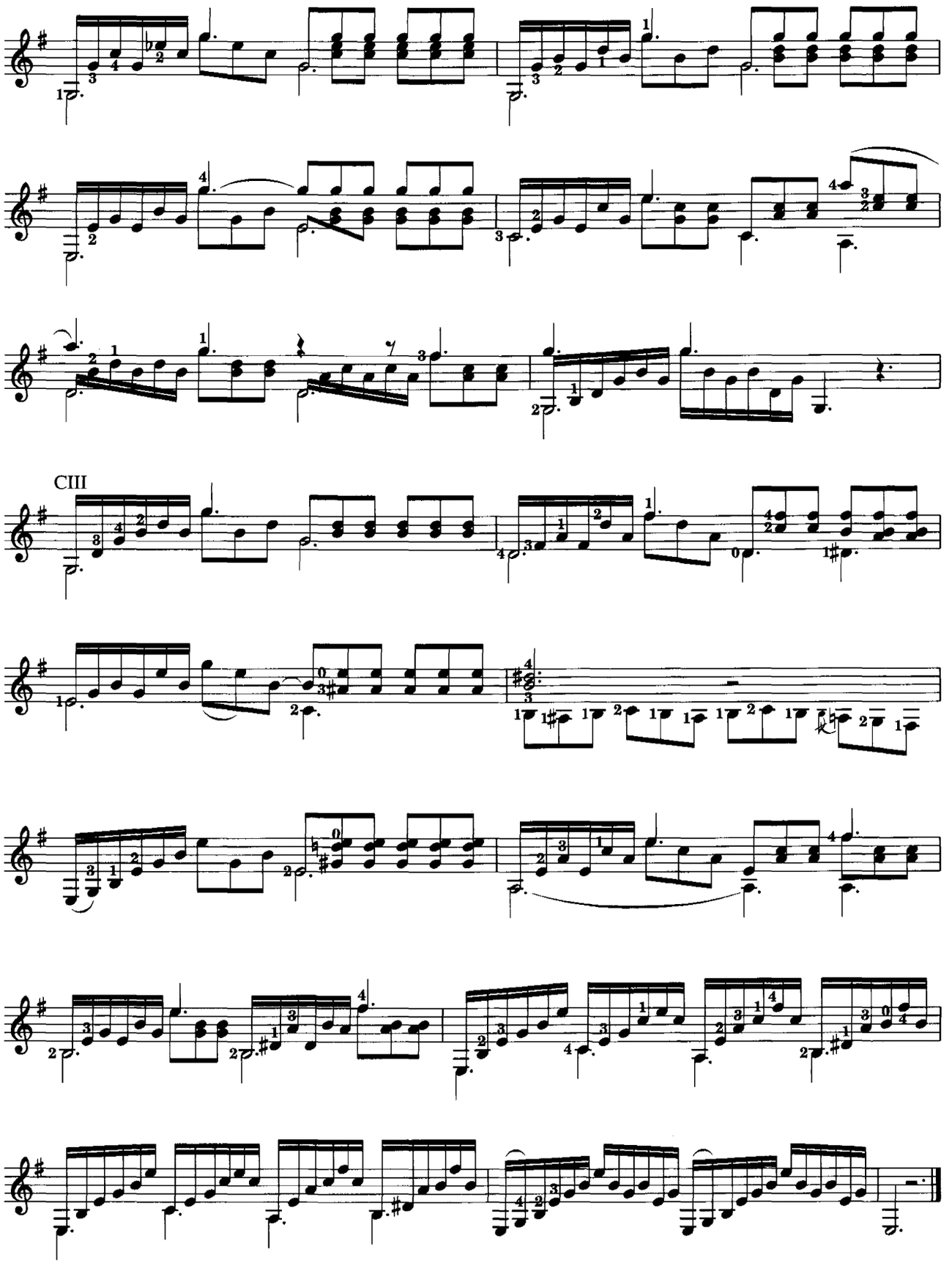




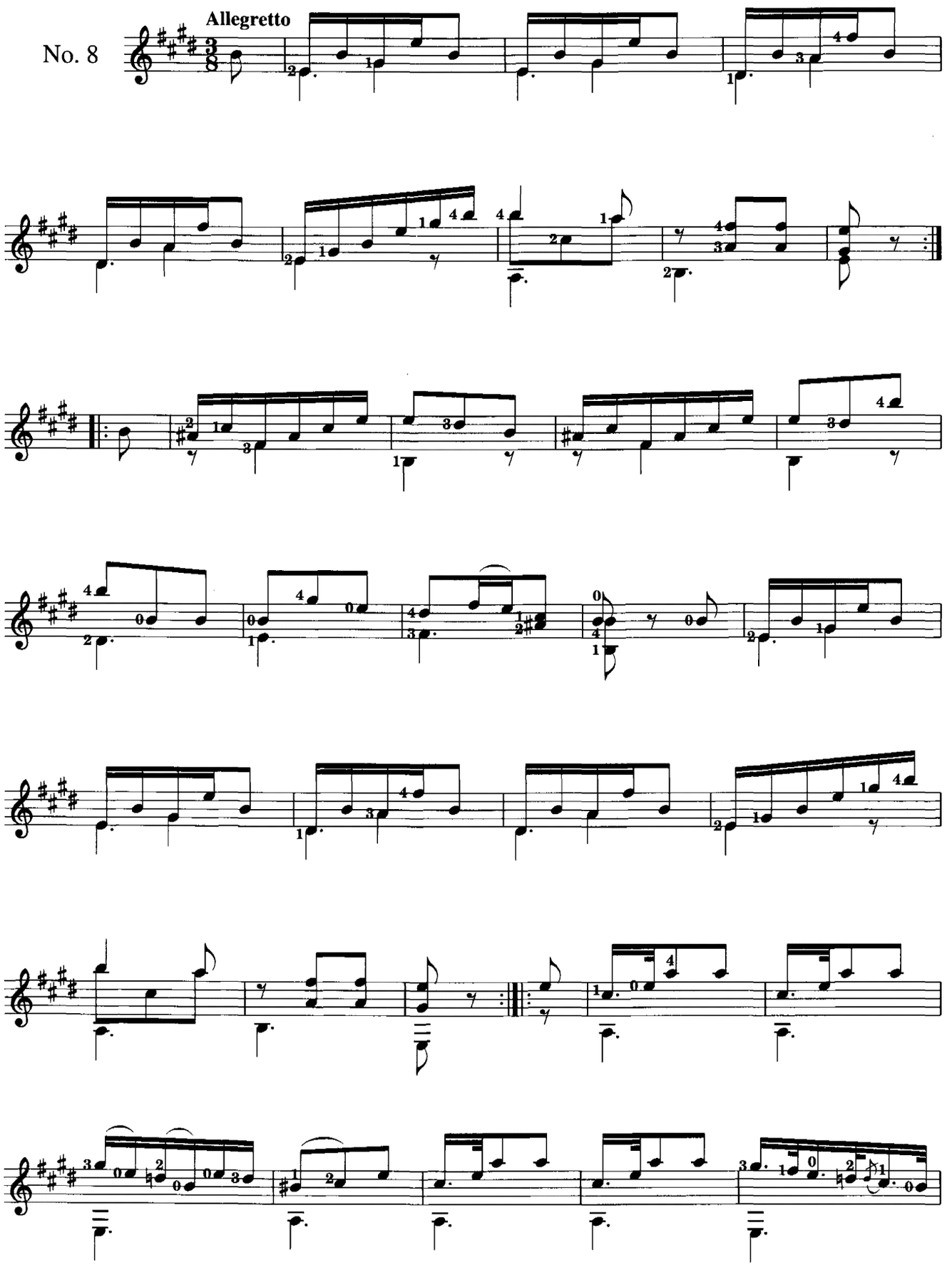


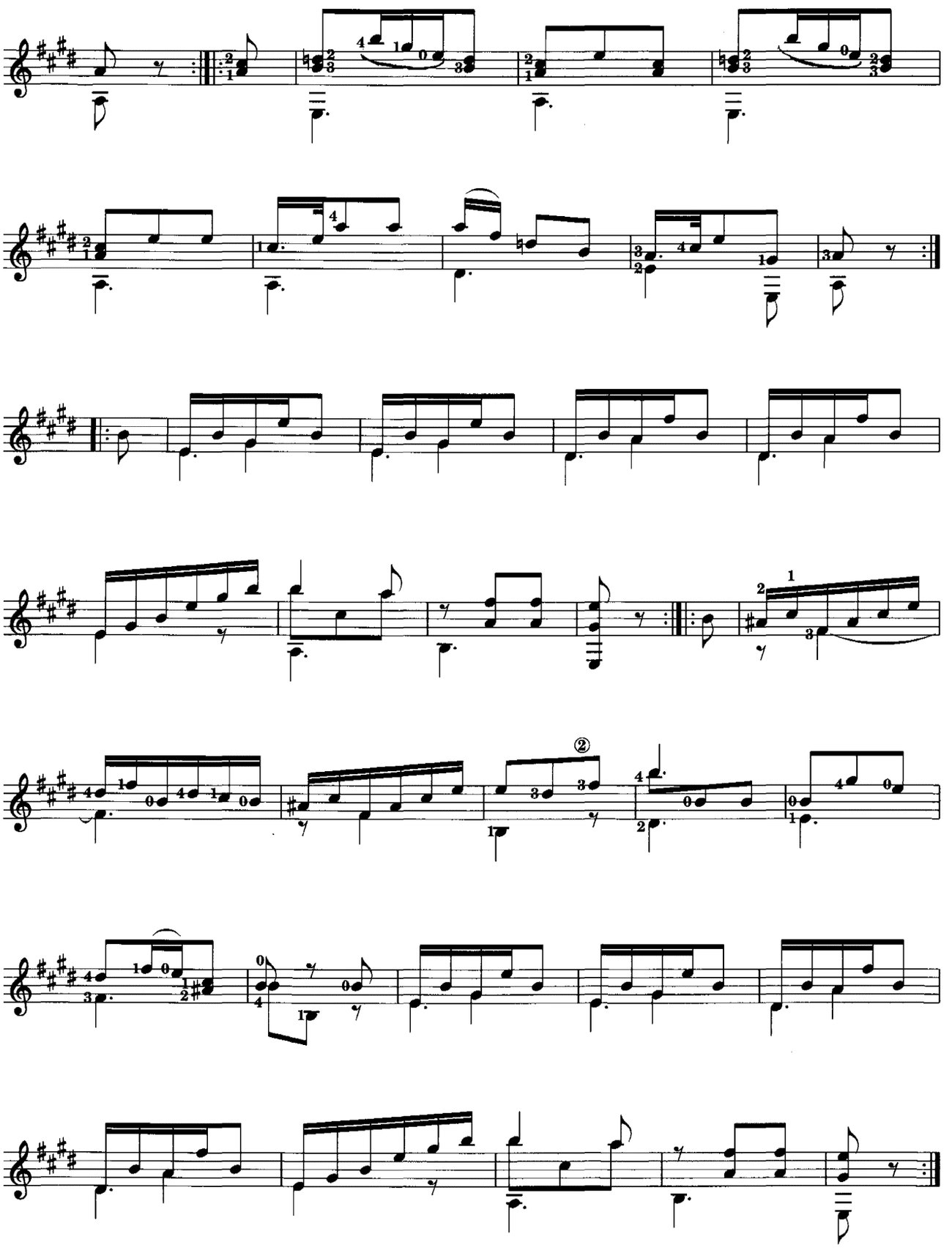


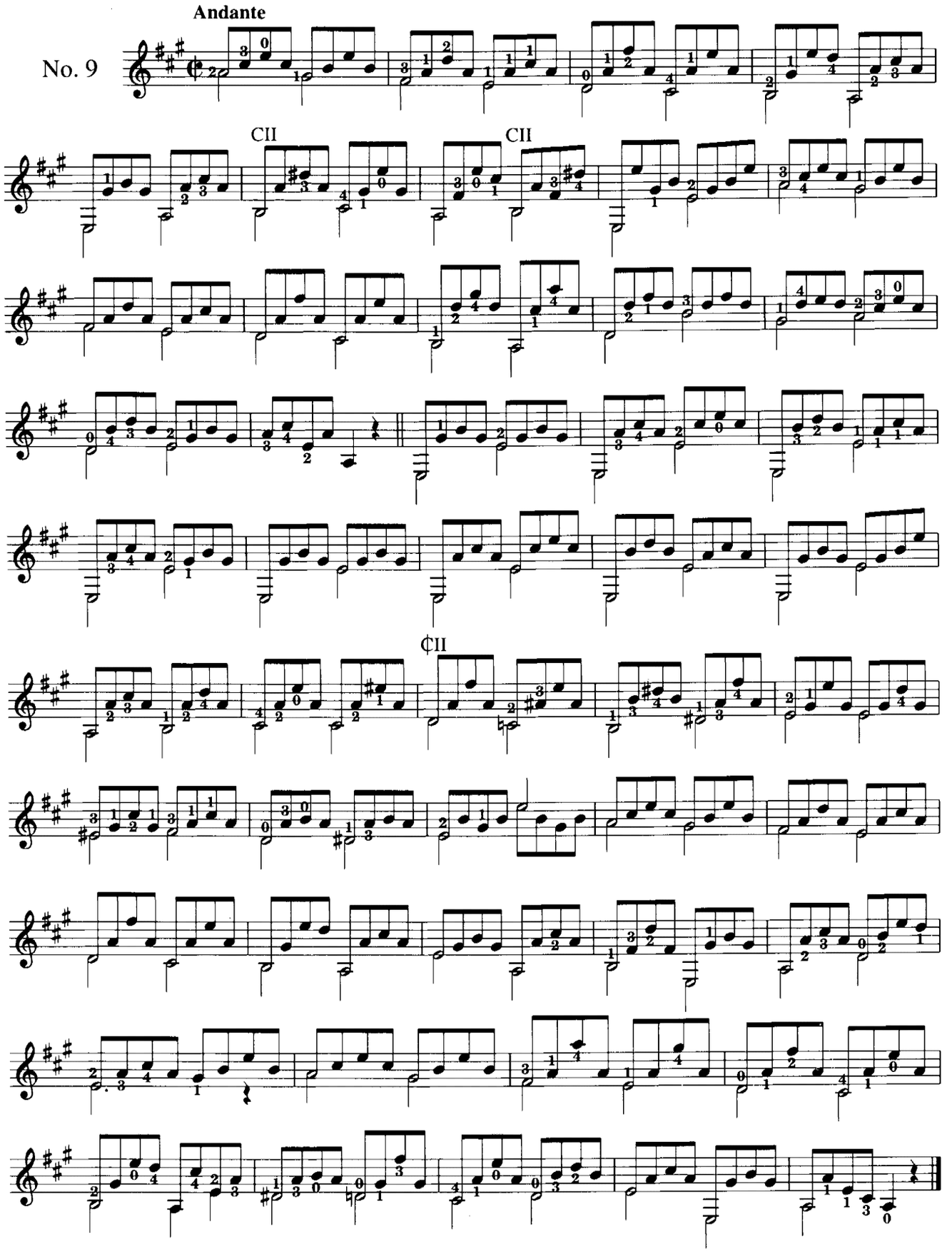

Andante
No. 7
CIII


CIII

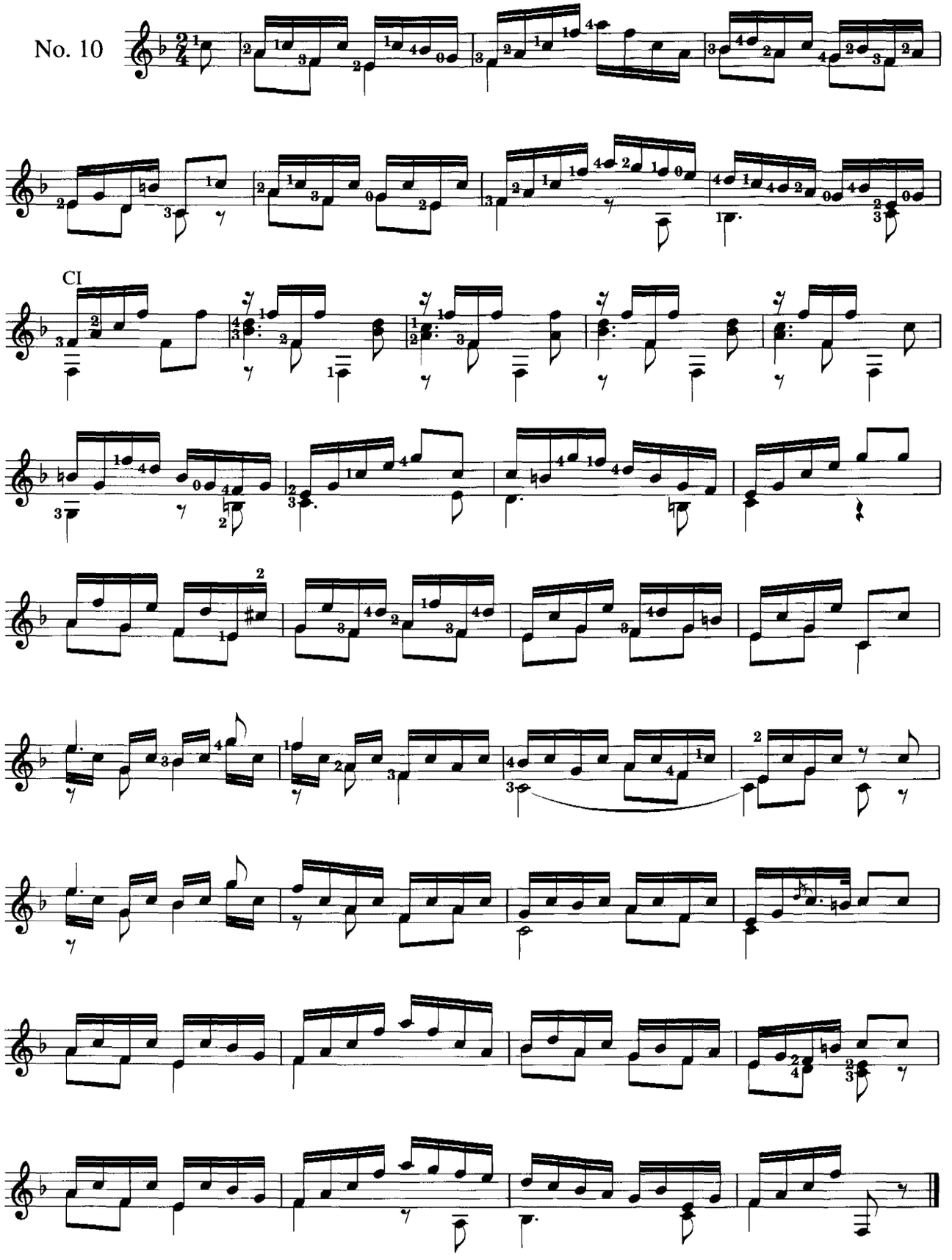
No. 8 Allegretto

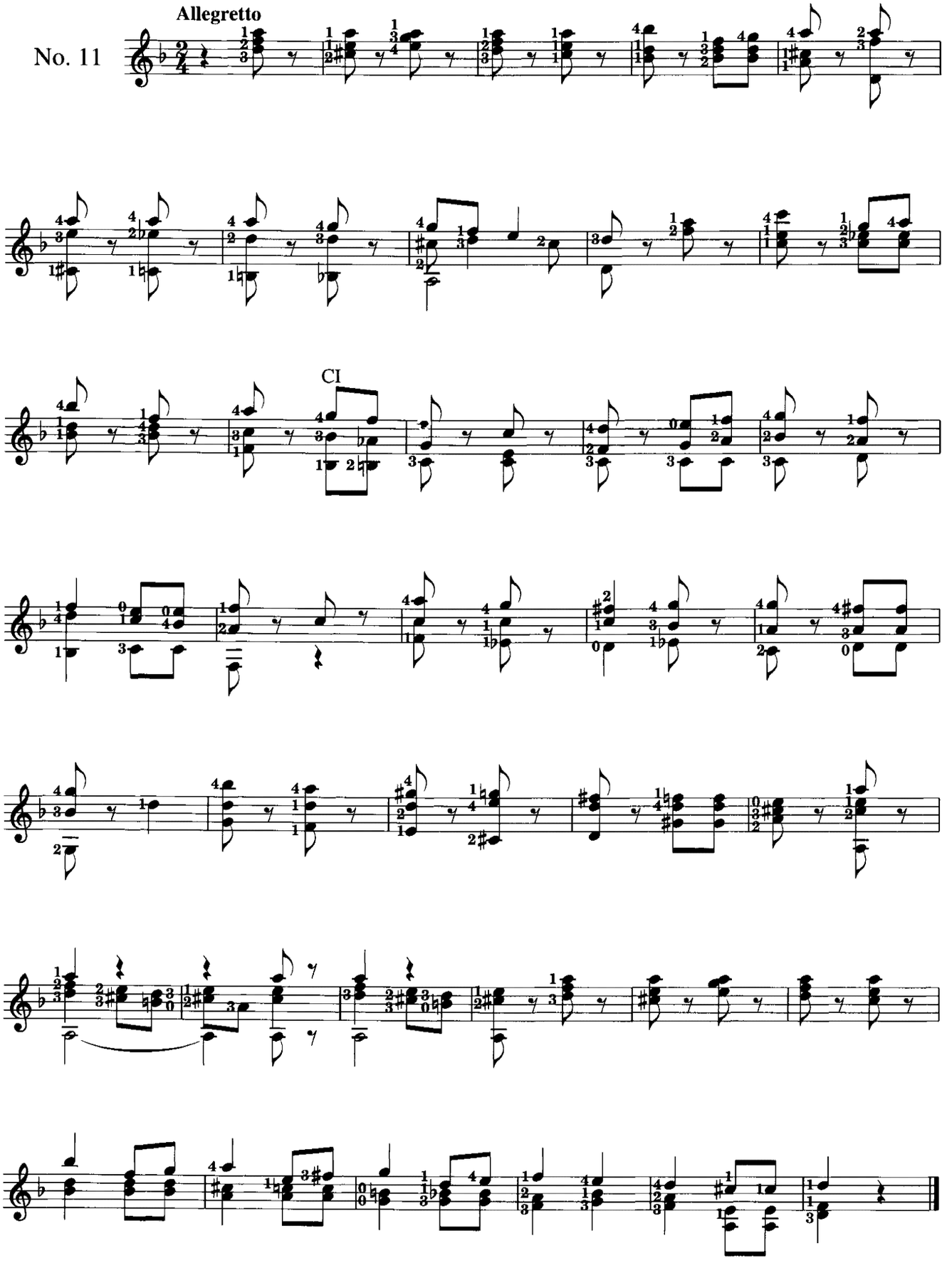





Andante
No. 9
CII
CII
¢II

No. 10

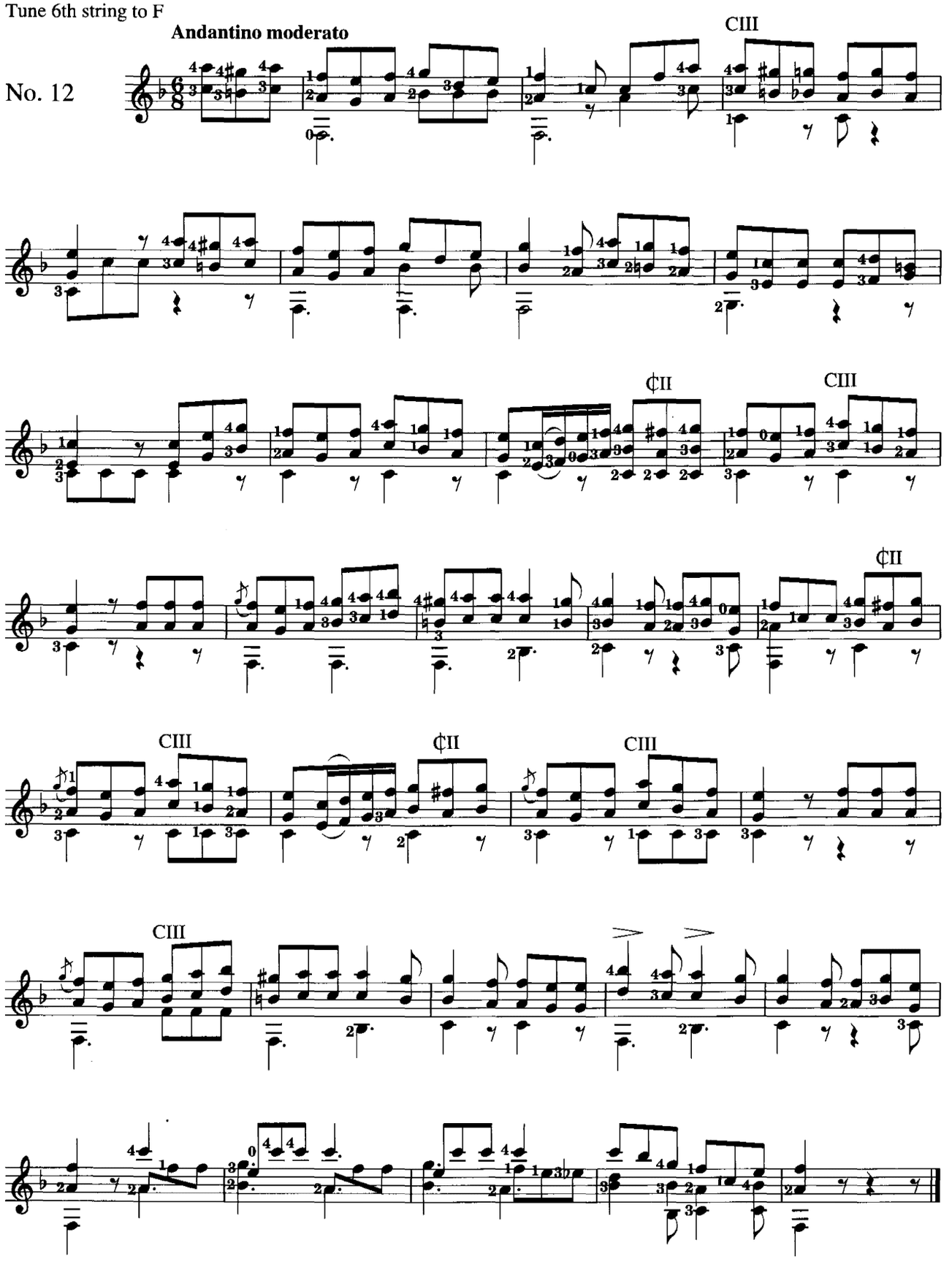


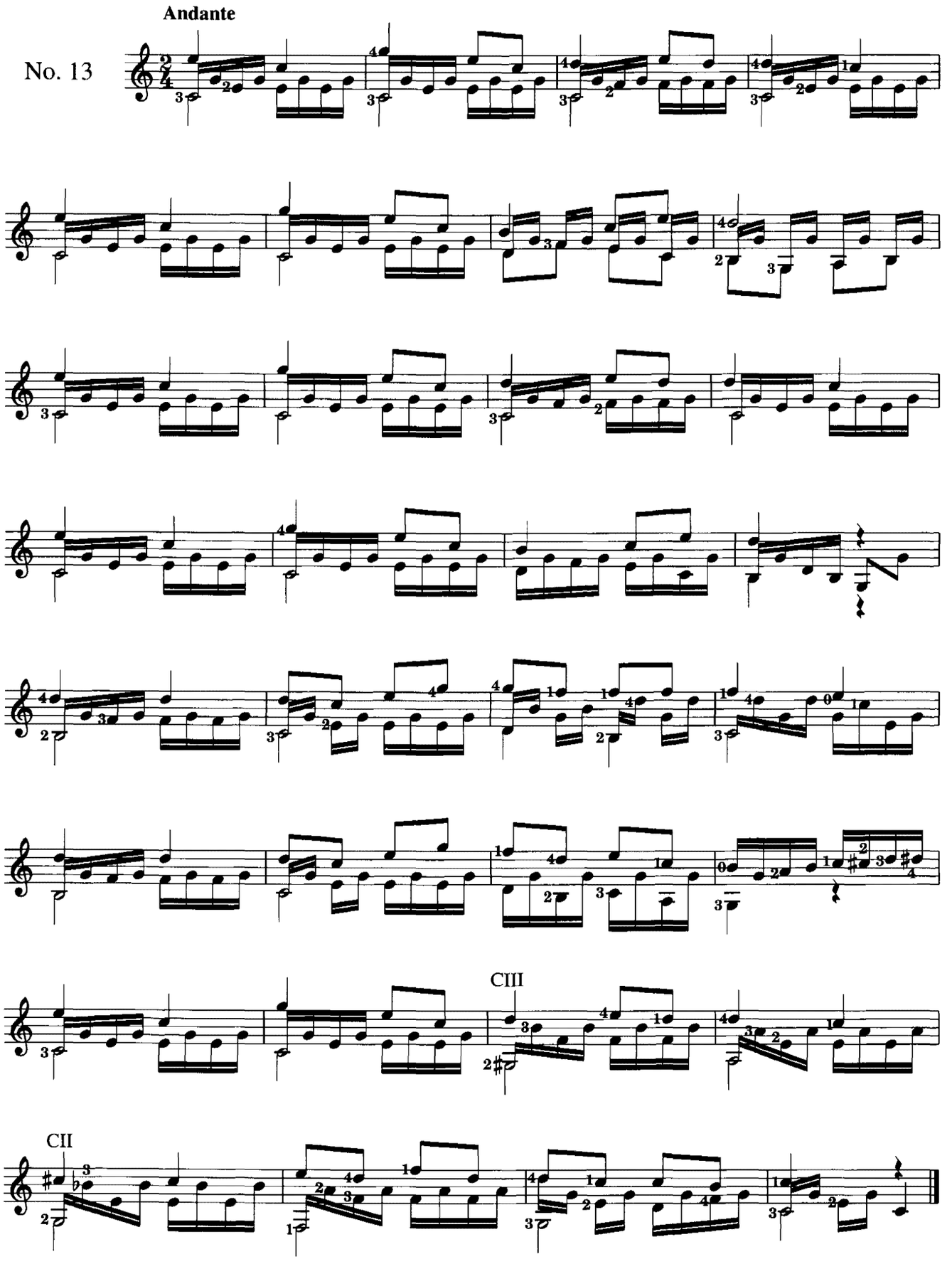

No. 11
Allegretto
CI

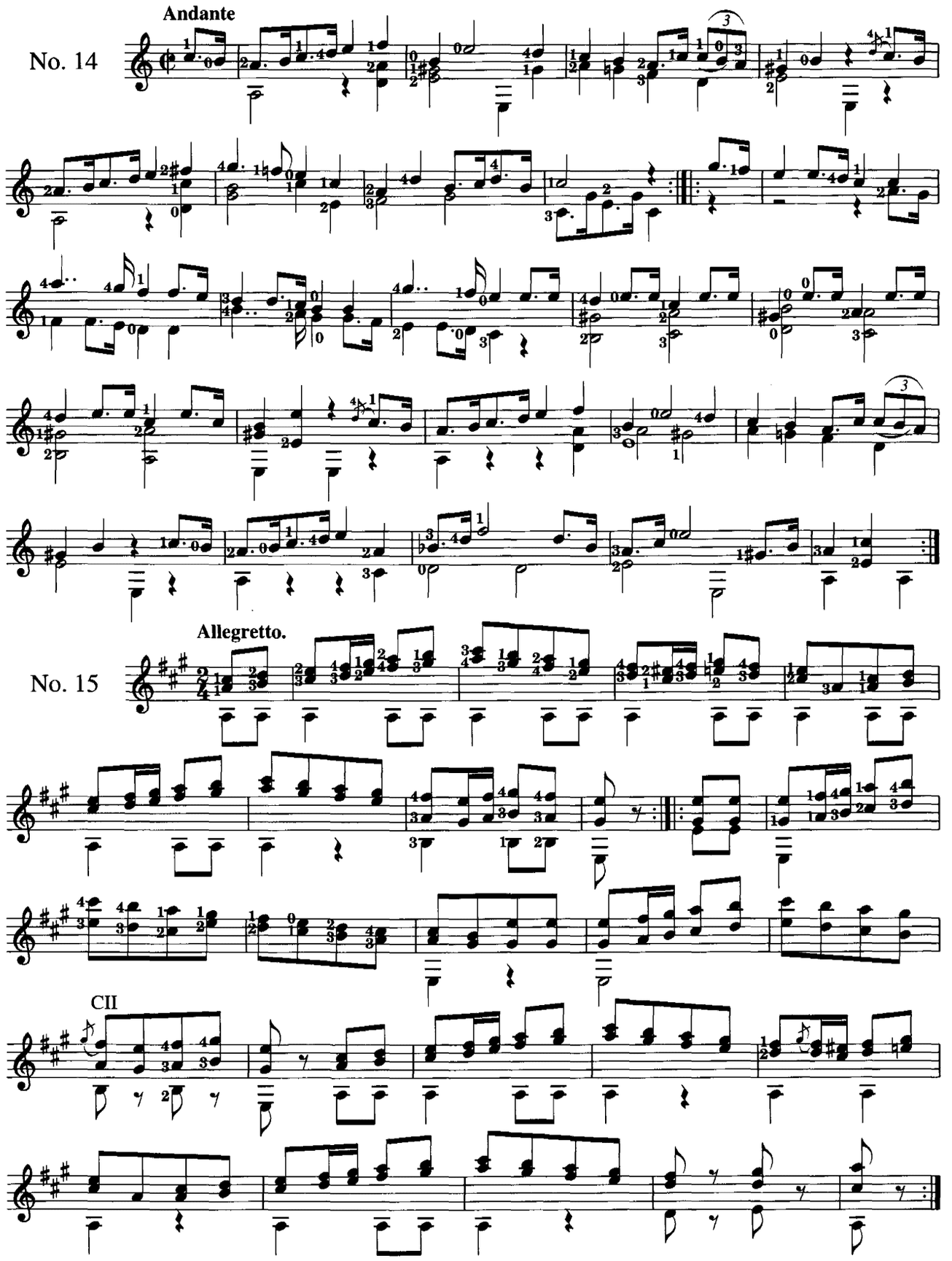
Tune 6th string to F

No. 12

Andantino moderato

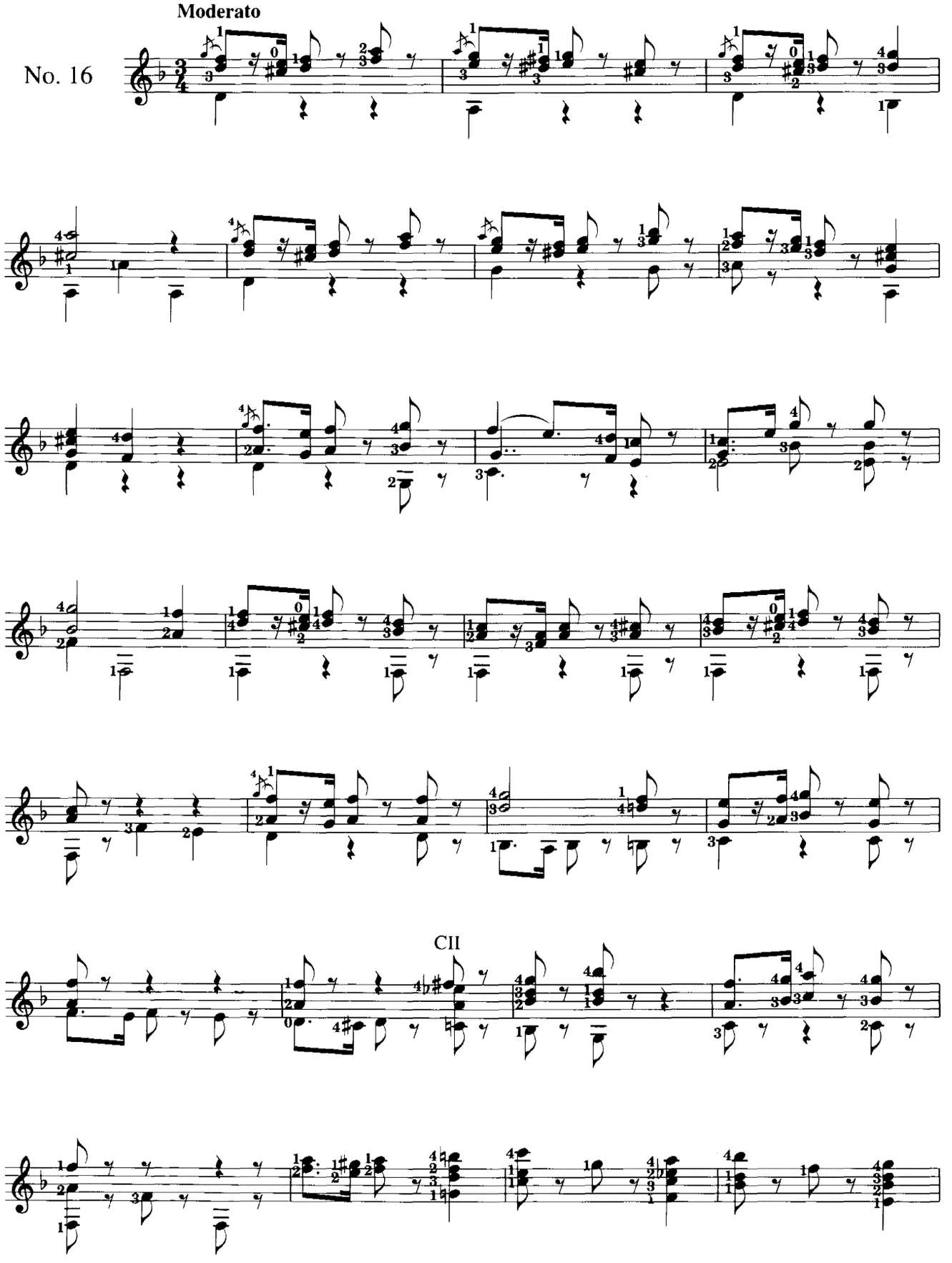


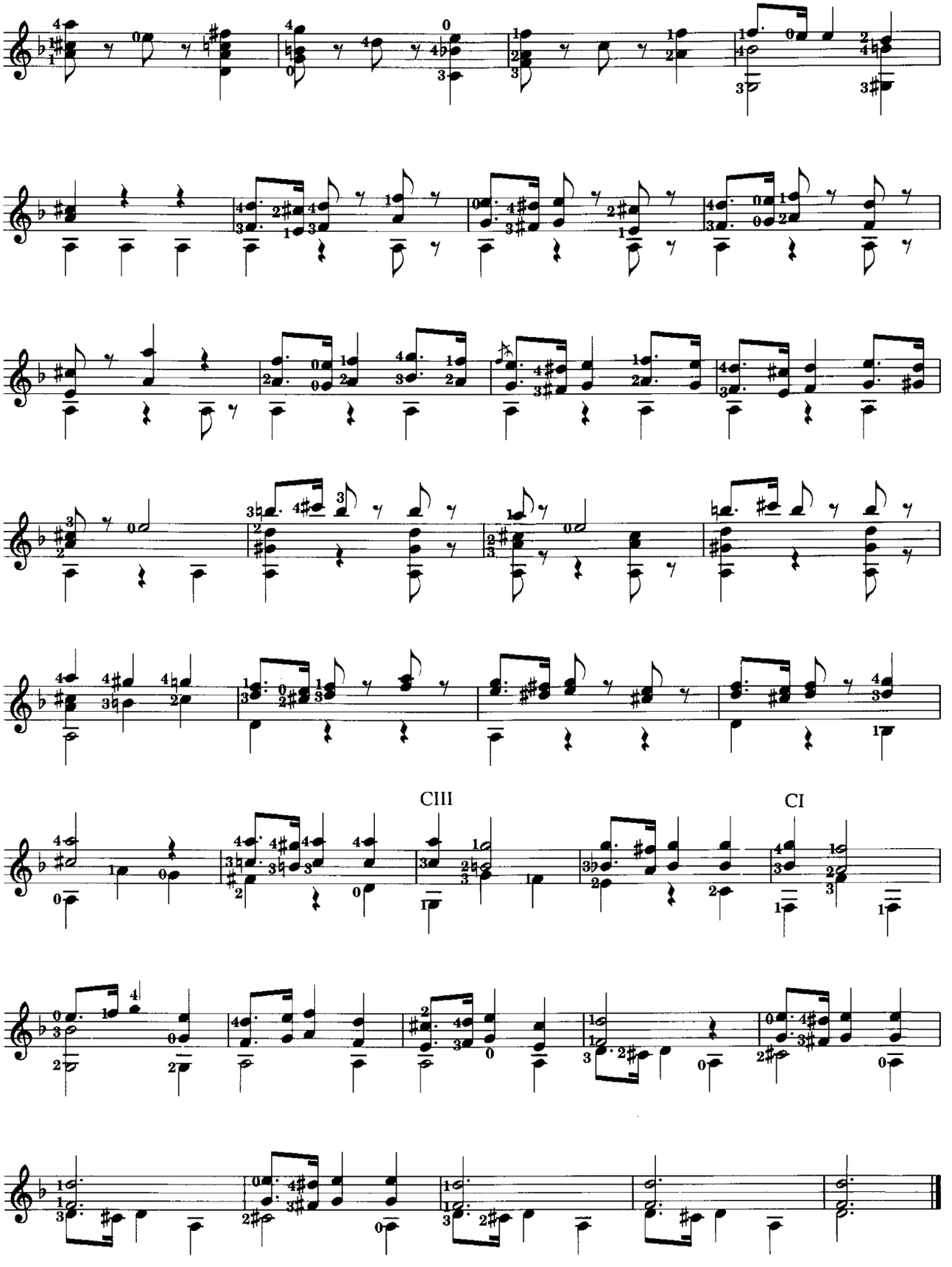

Andante
No. 13
CIII
CII

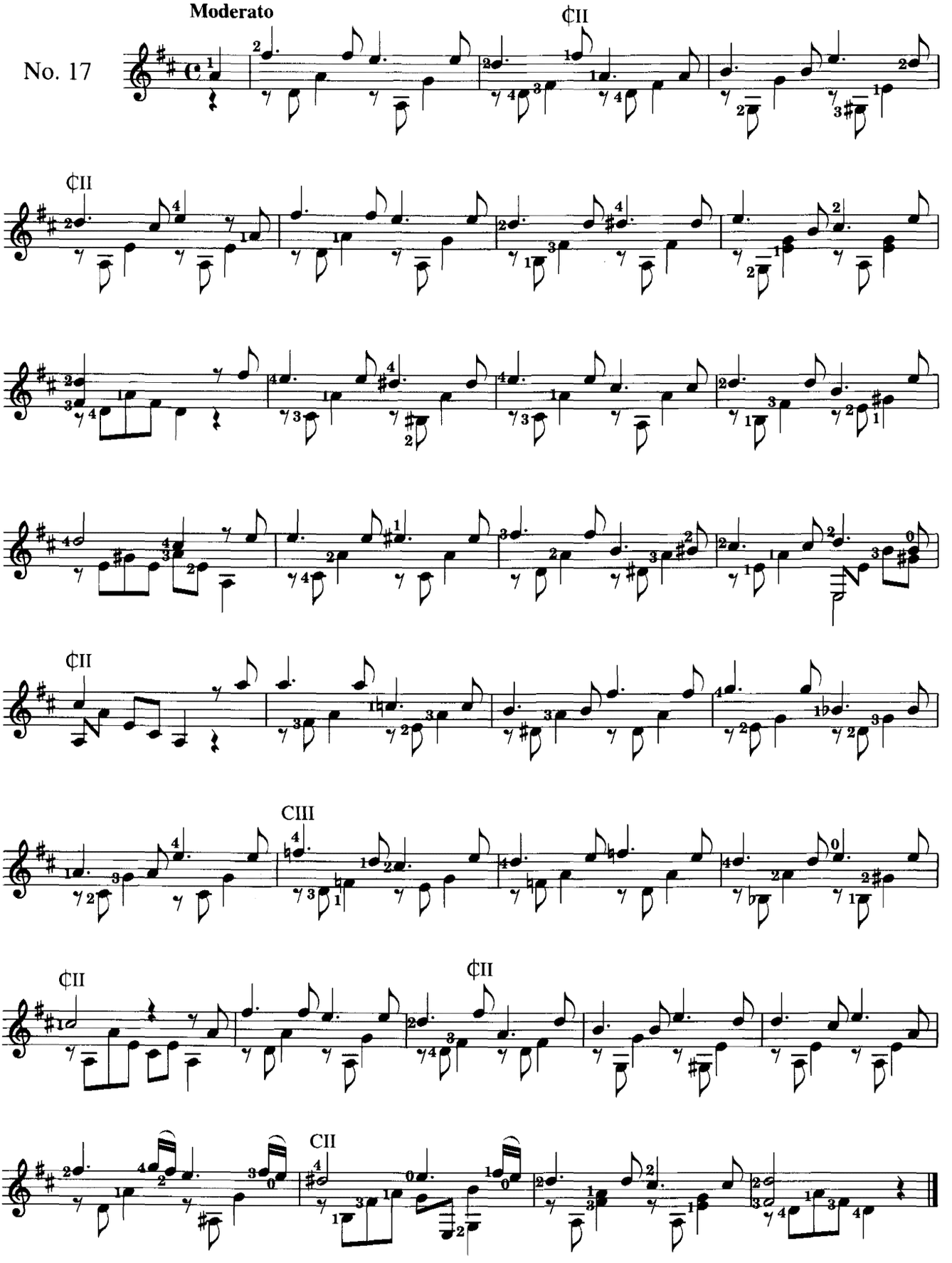

Andante
No. 14
Allegretto.
No. 15
CII

No. 16

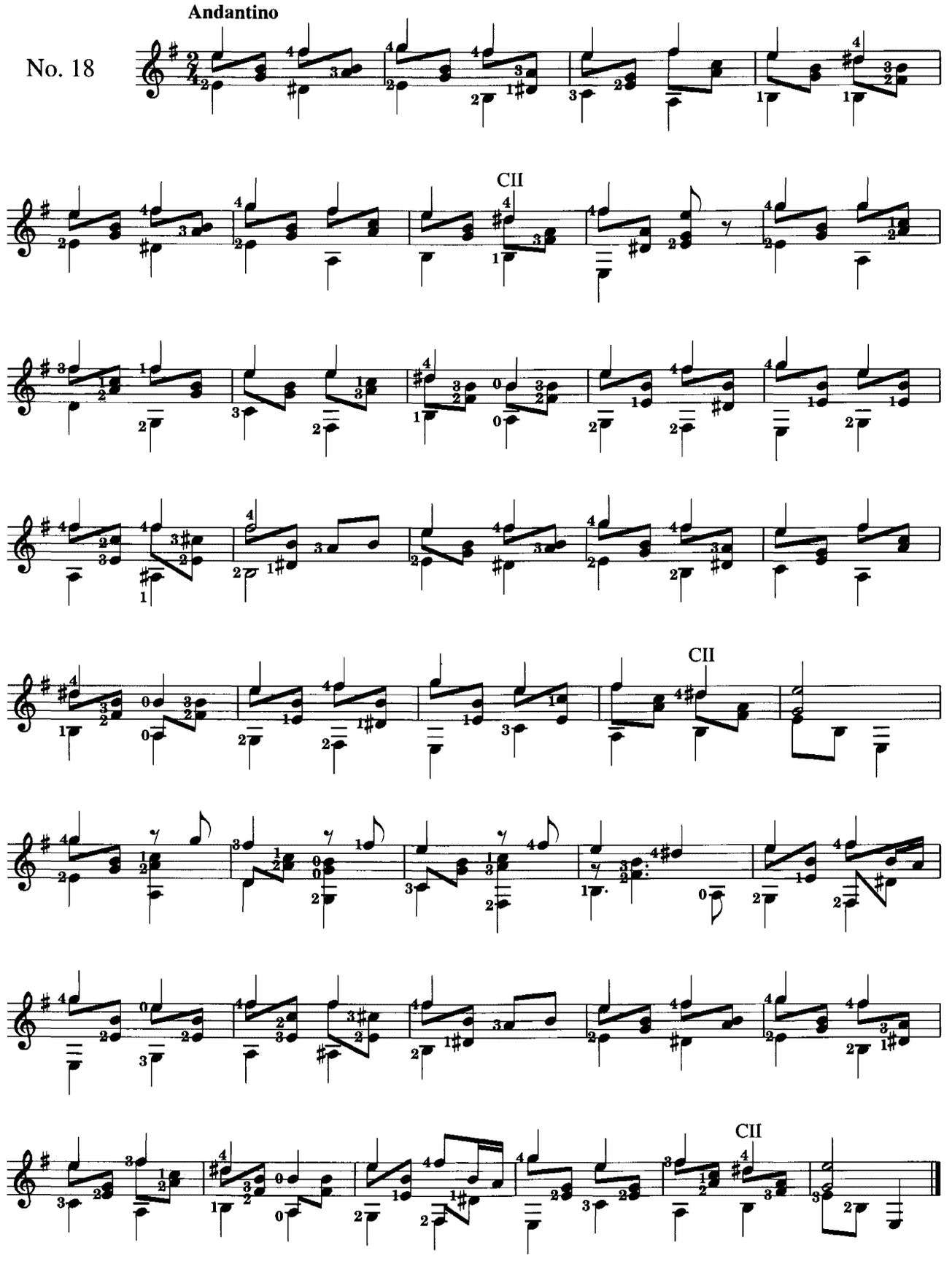
Moderato

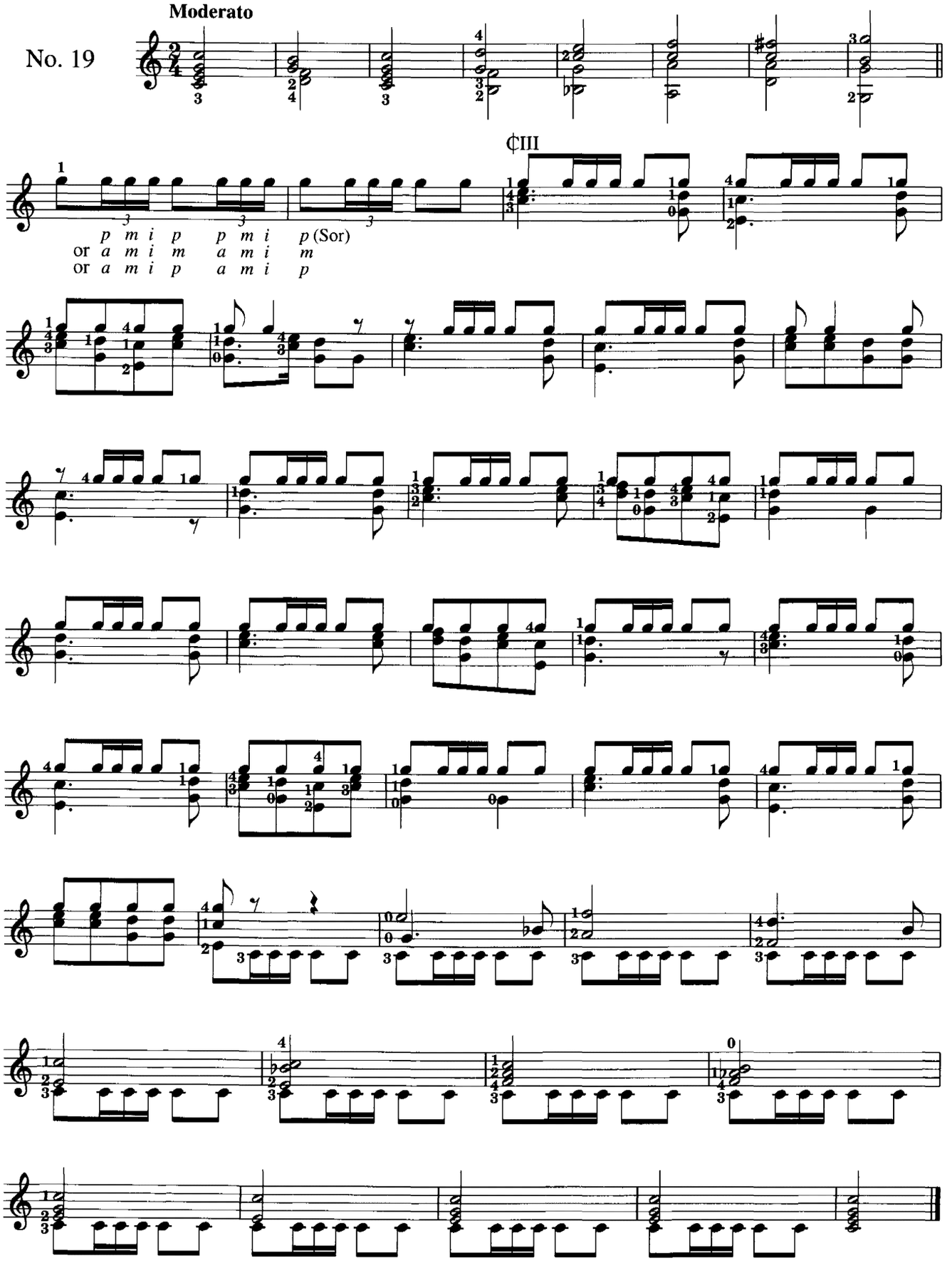



CIII
CI


Moderato
No. 17
¢II
¢II
¢II
¢II
CIII
¢II
¢II
CII

No. 18




No. 19
Moderato
¢III
p m i p p m i p (Sor)
or a m i m a m i m
or a m i p a m i p

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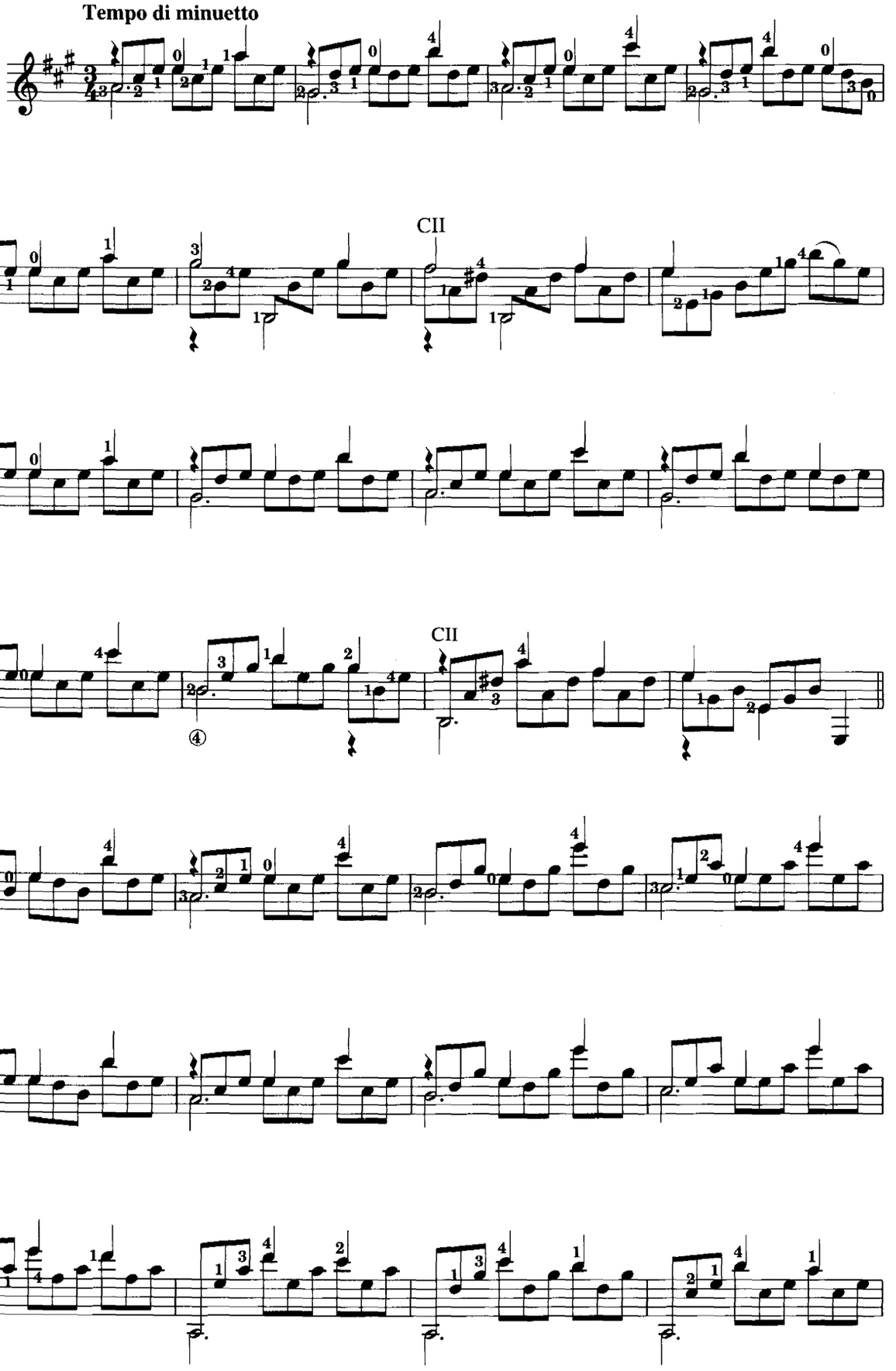
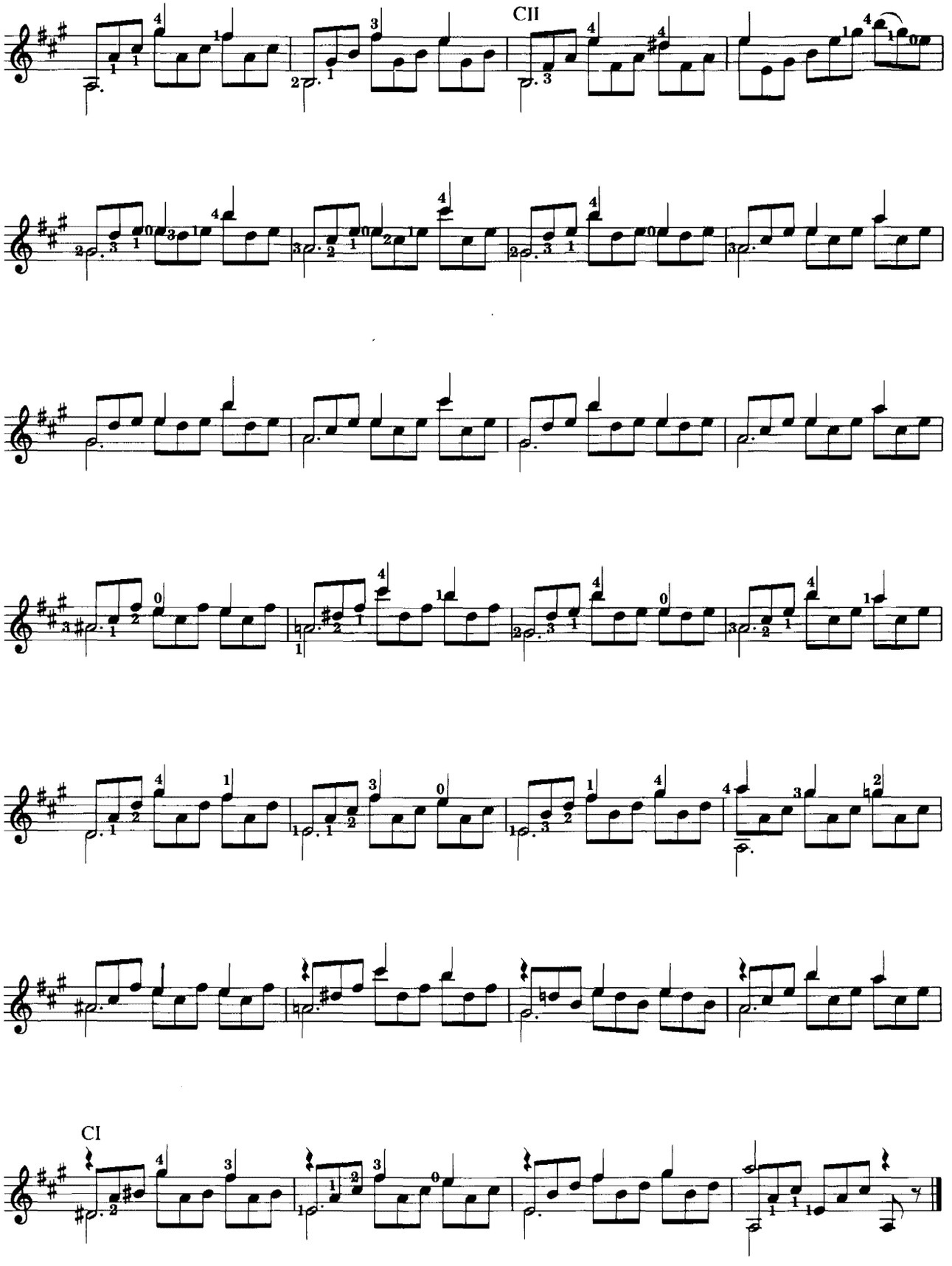
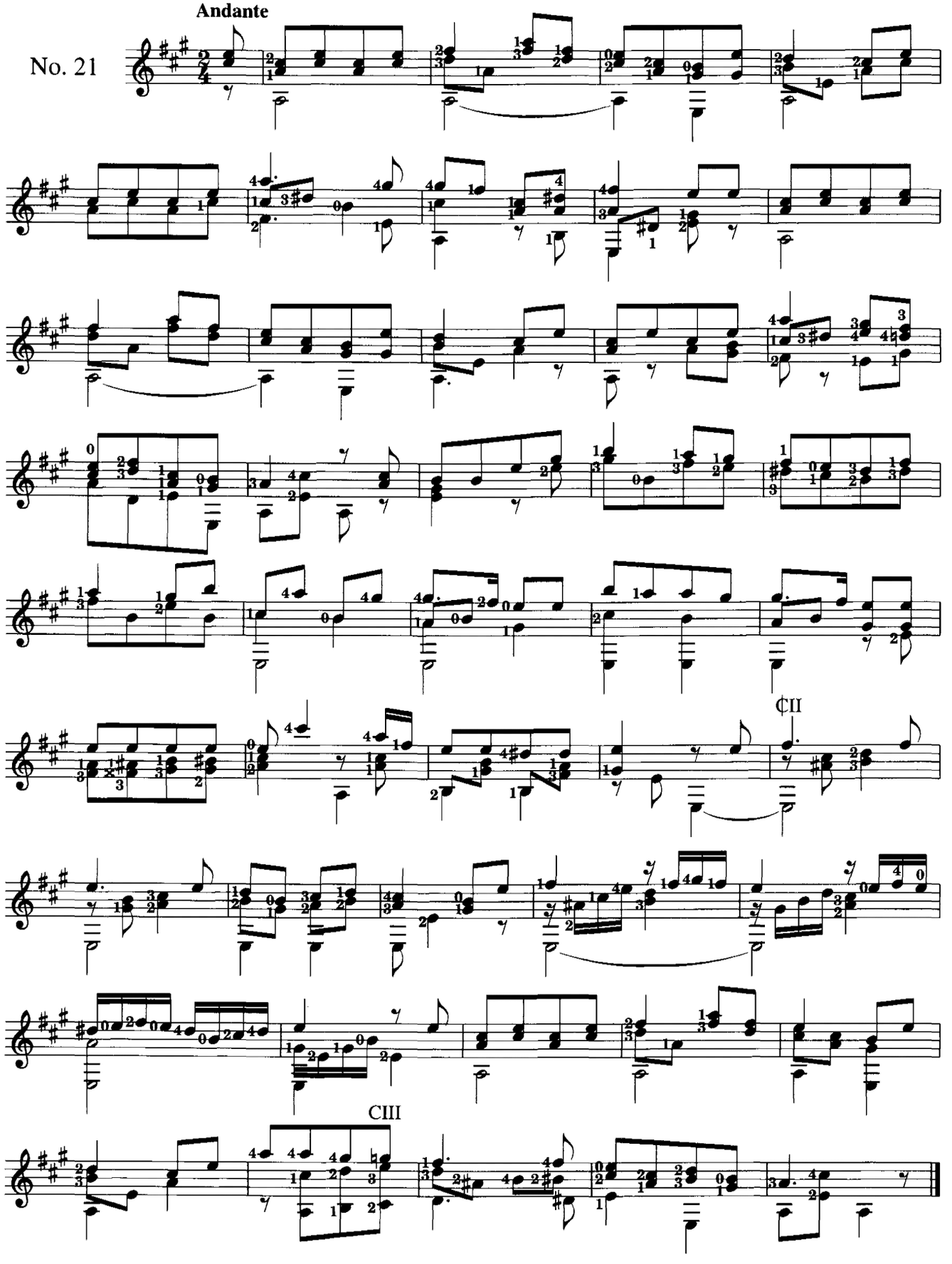
No. 20

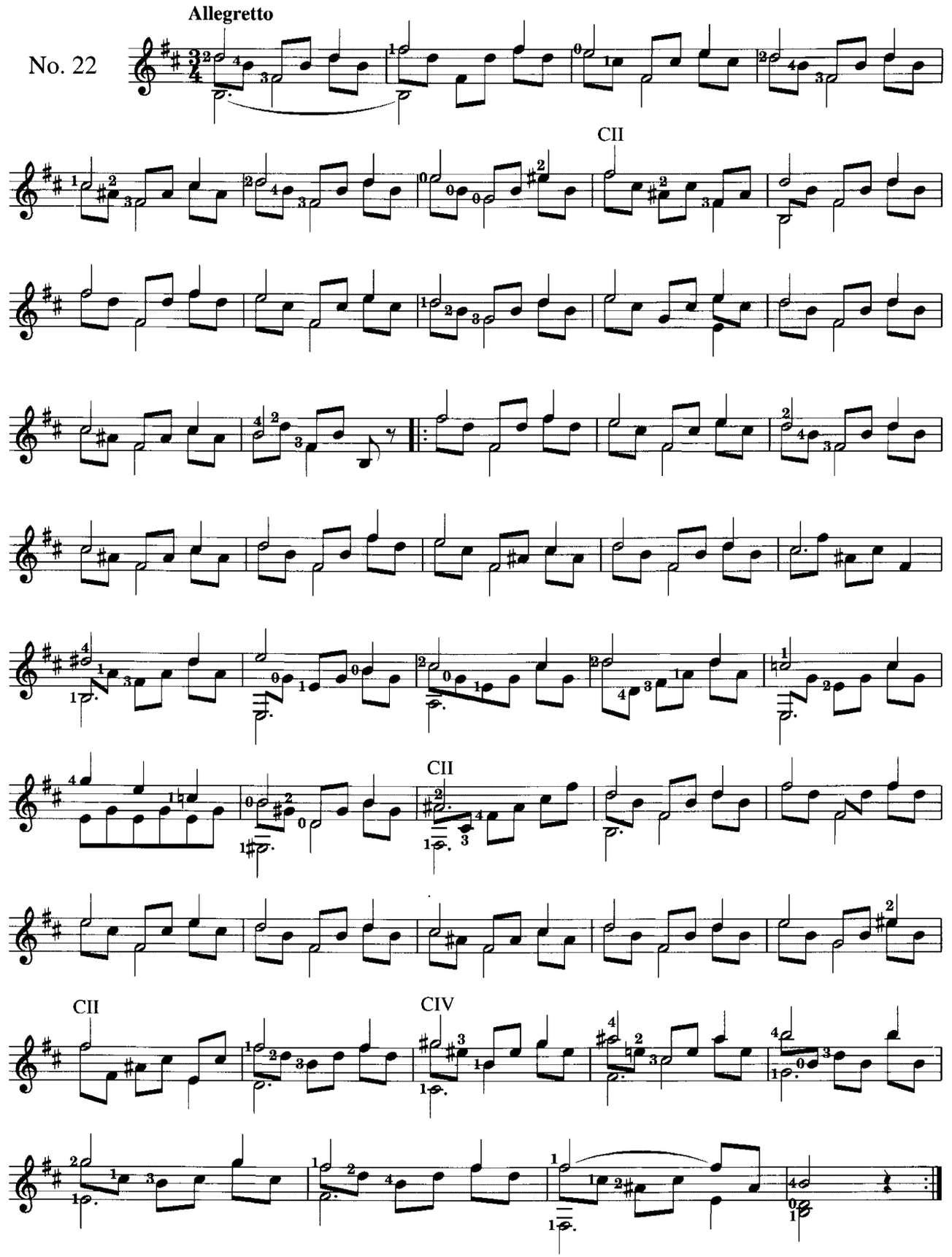


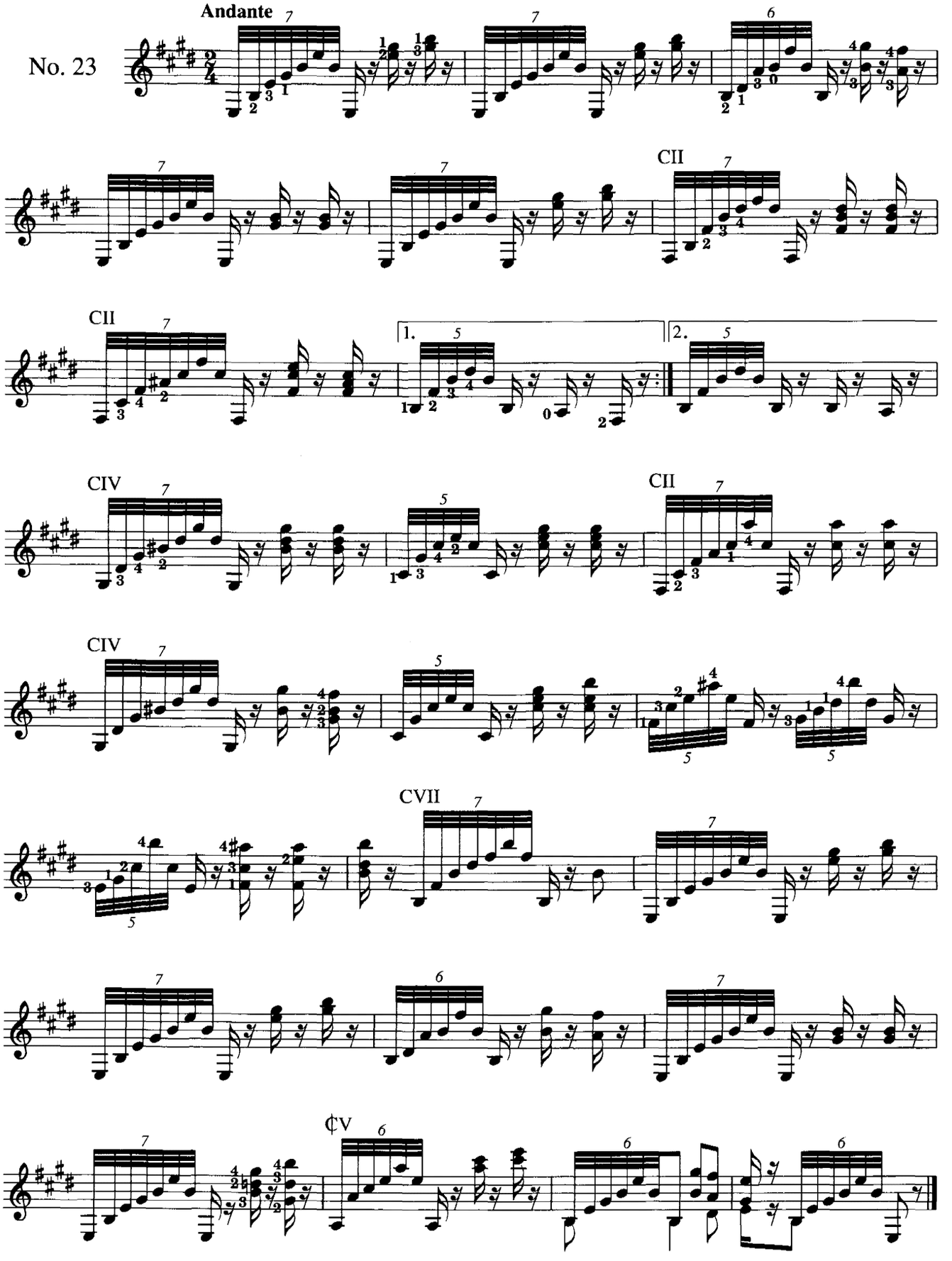

CII
CI

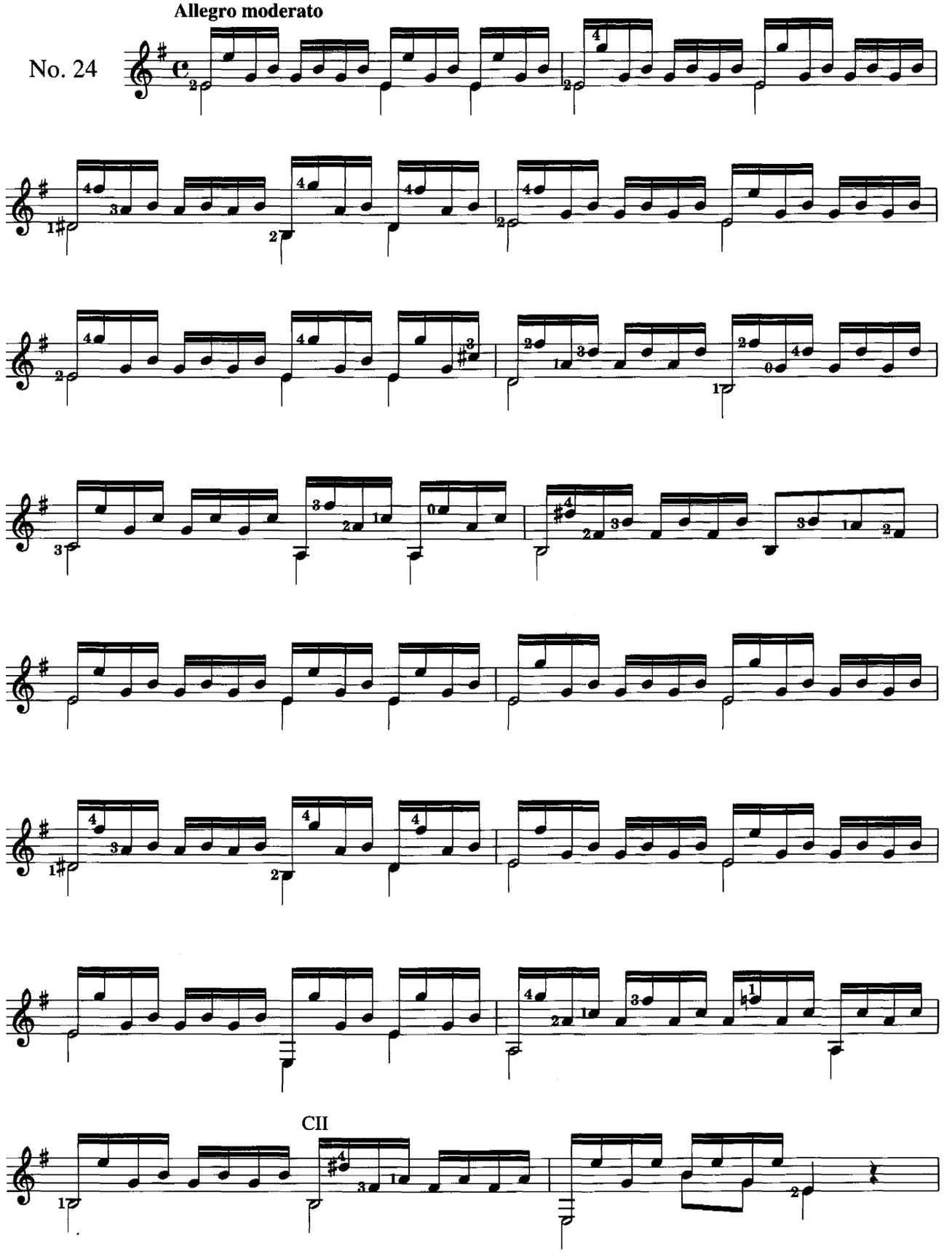

Andante
No. 21
CII
CIII

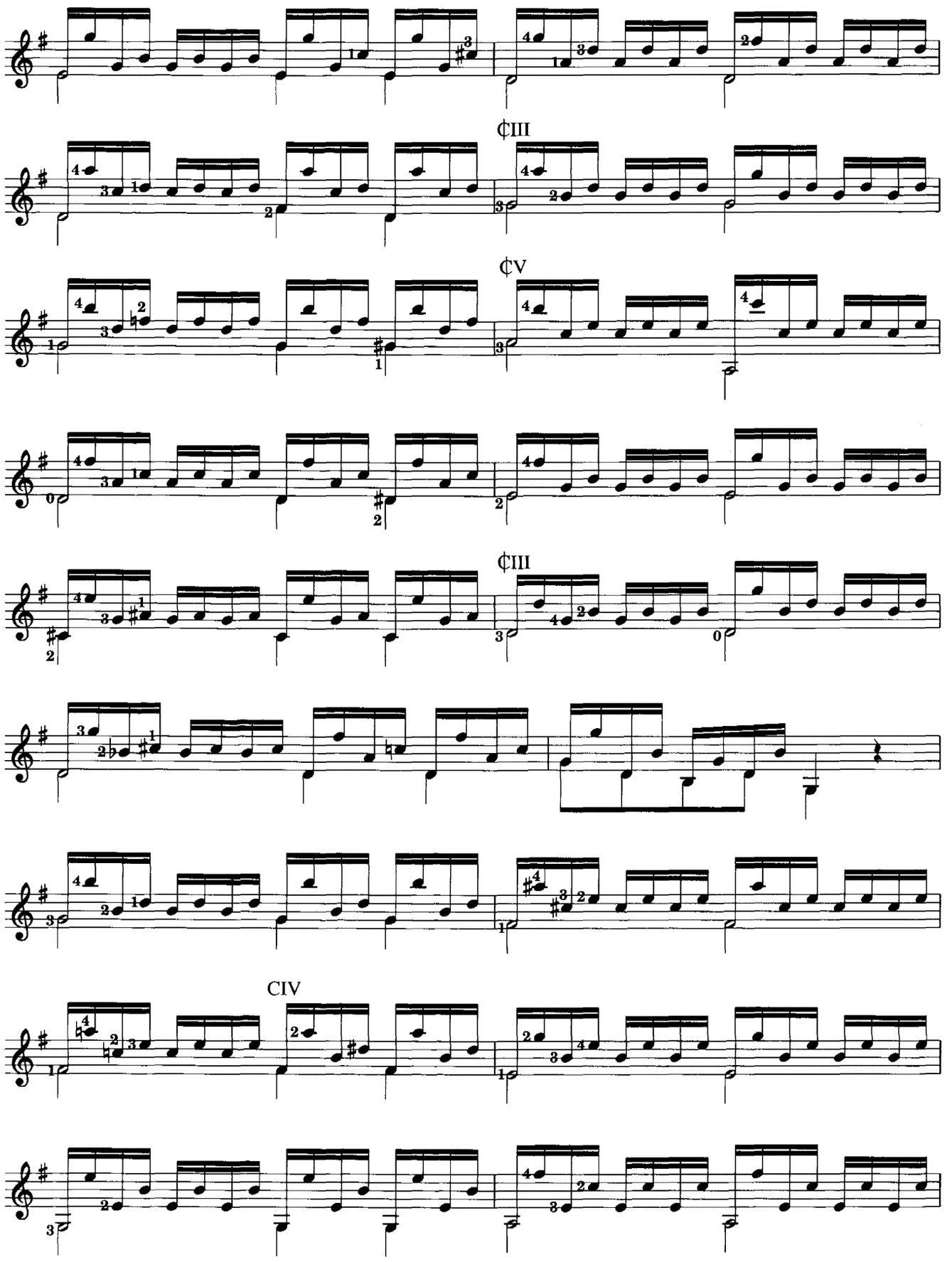
No. 22

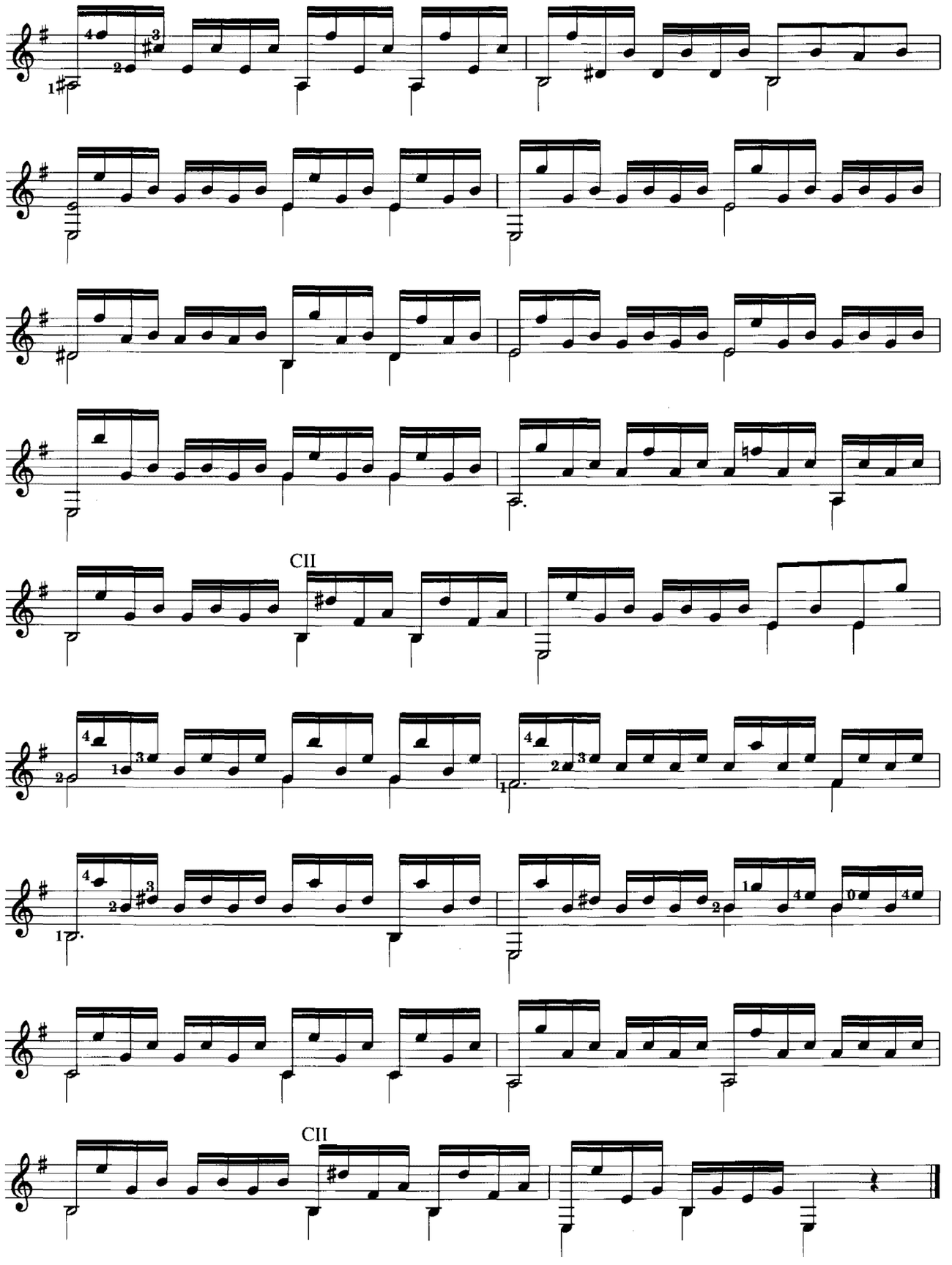
Allegretto




No. 23
Andante
CII
CII
1.
2.
CIV
CII
CIV
CVII
¢V


Allegro moderato
No. 24
CII


¢III
¢V
¢III
CIV


CII
CII

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awkward page turns

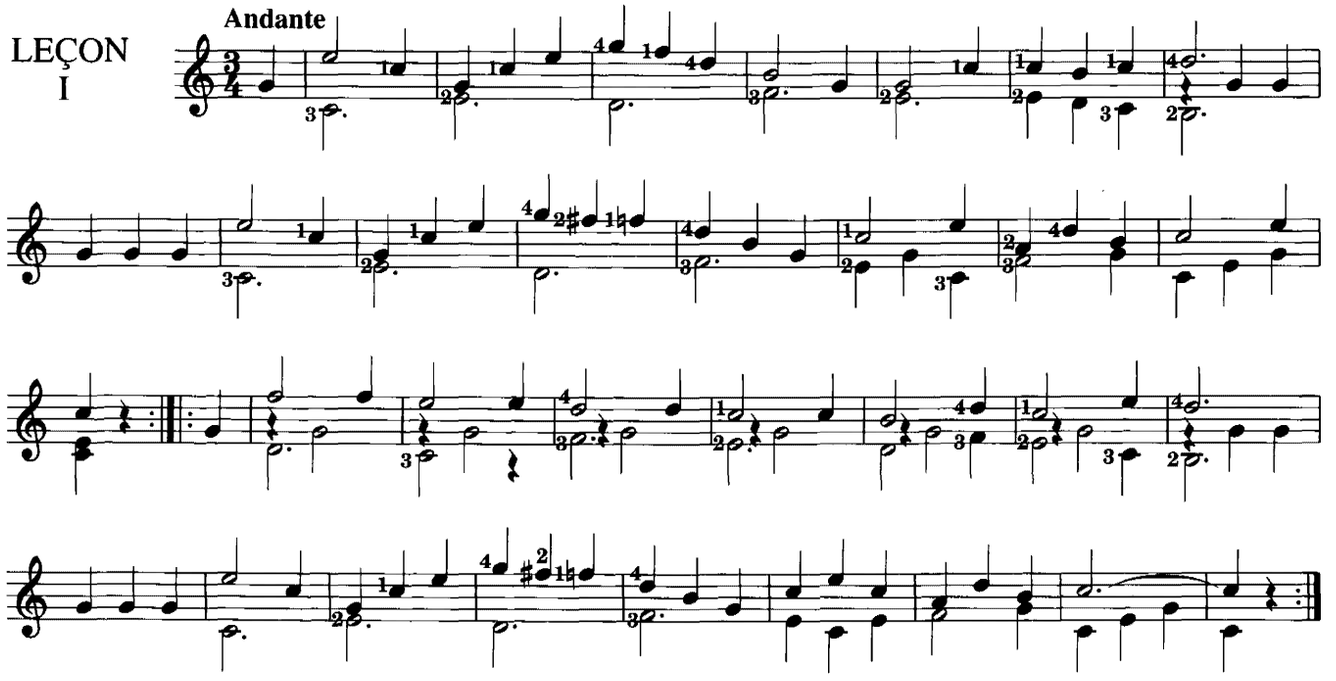
TWENTY-FOUR PROGRESSIVE LESSONS

Fernando Sor
Opus 31

(Intermediate-to-Advanced Level)

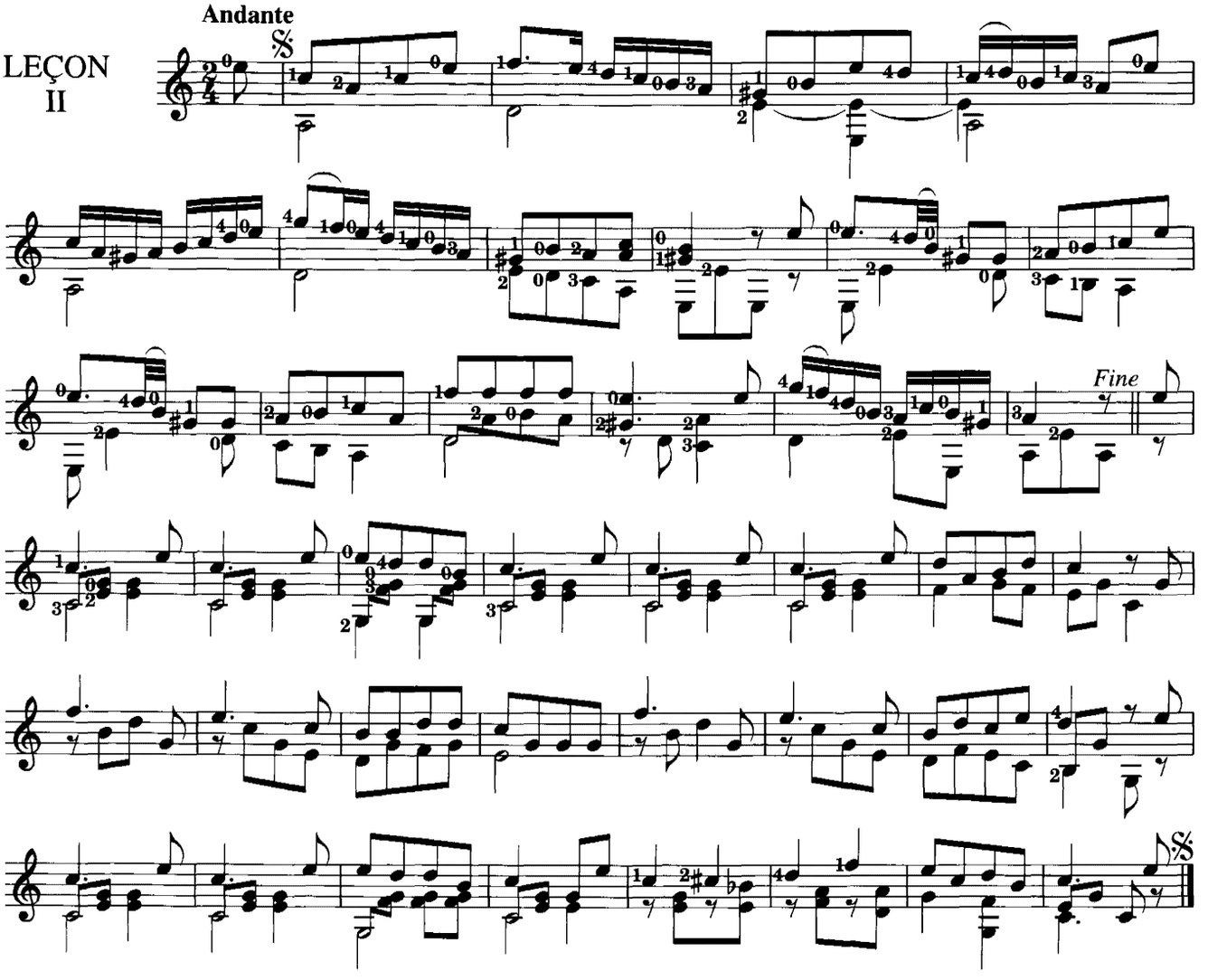
LEÇON
I

Andante



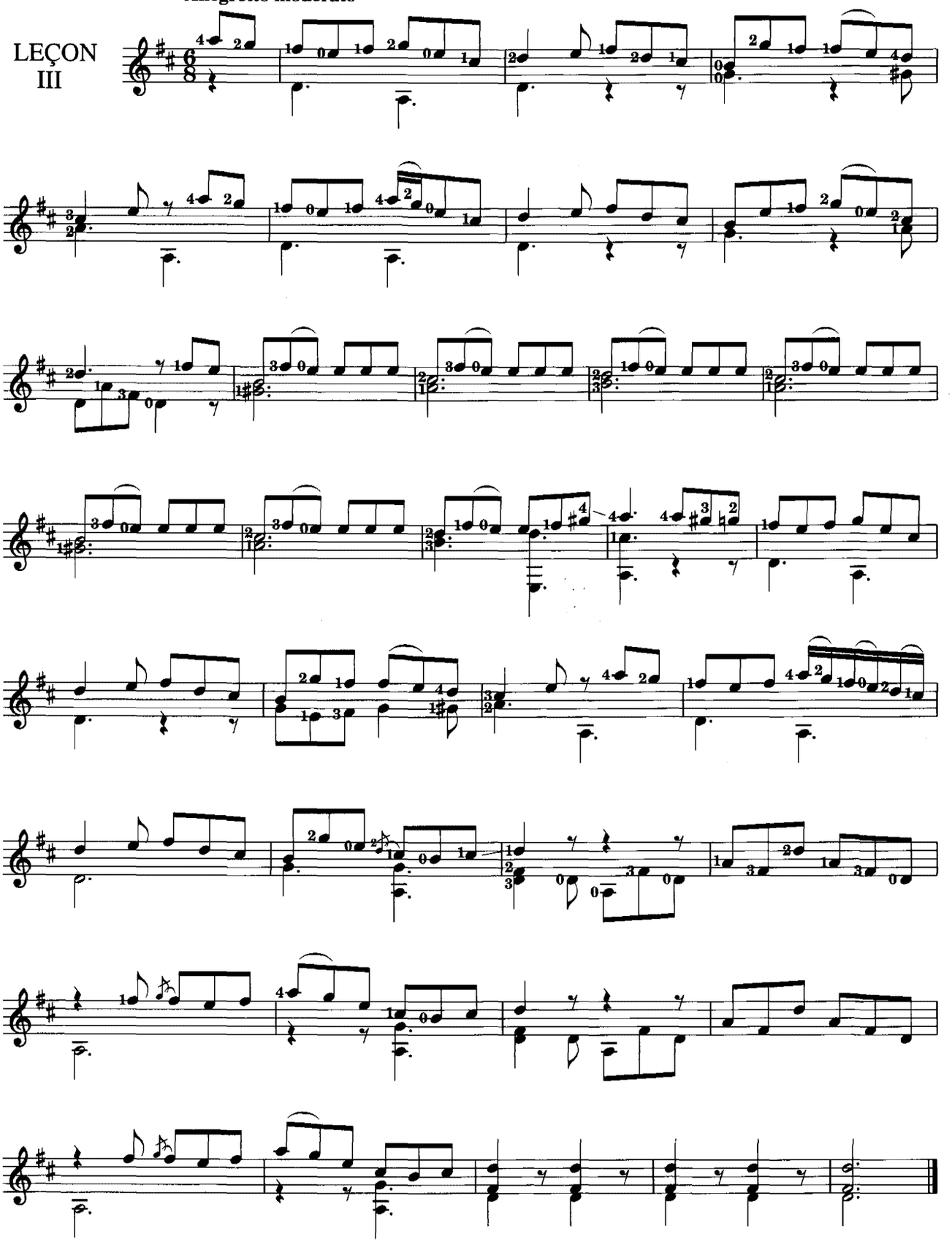
LEÇON
II

Andante

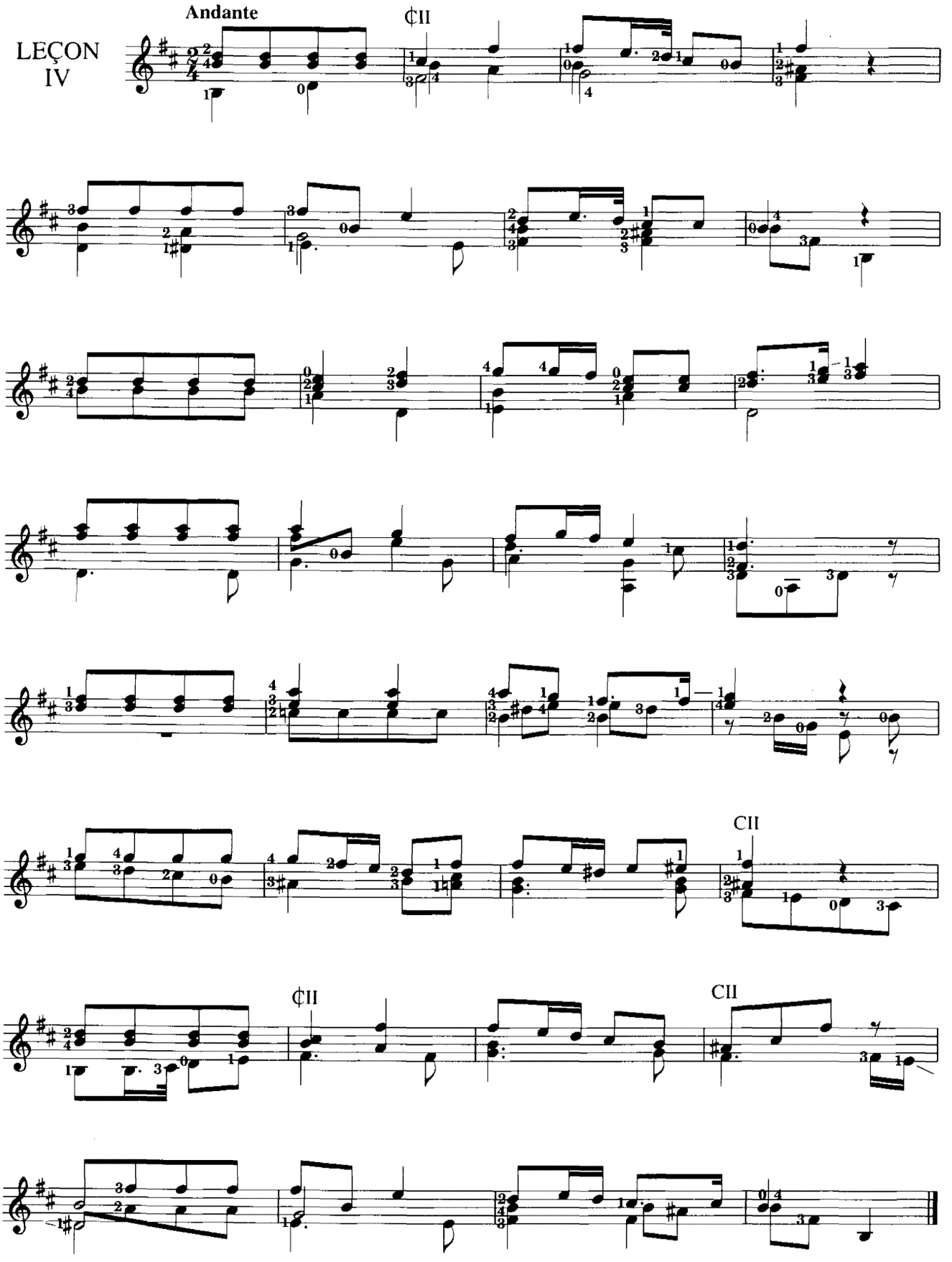


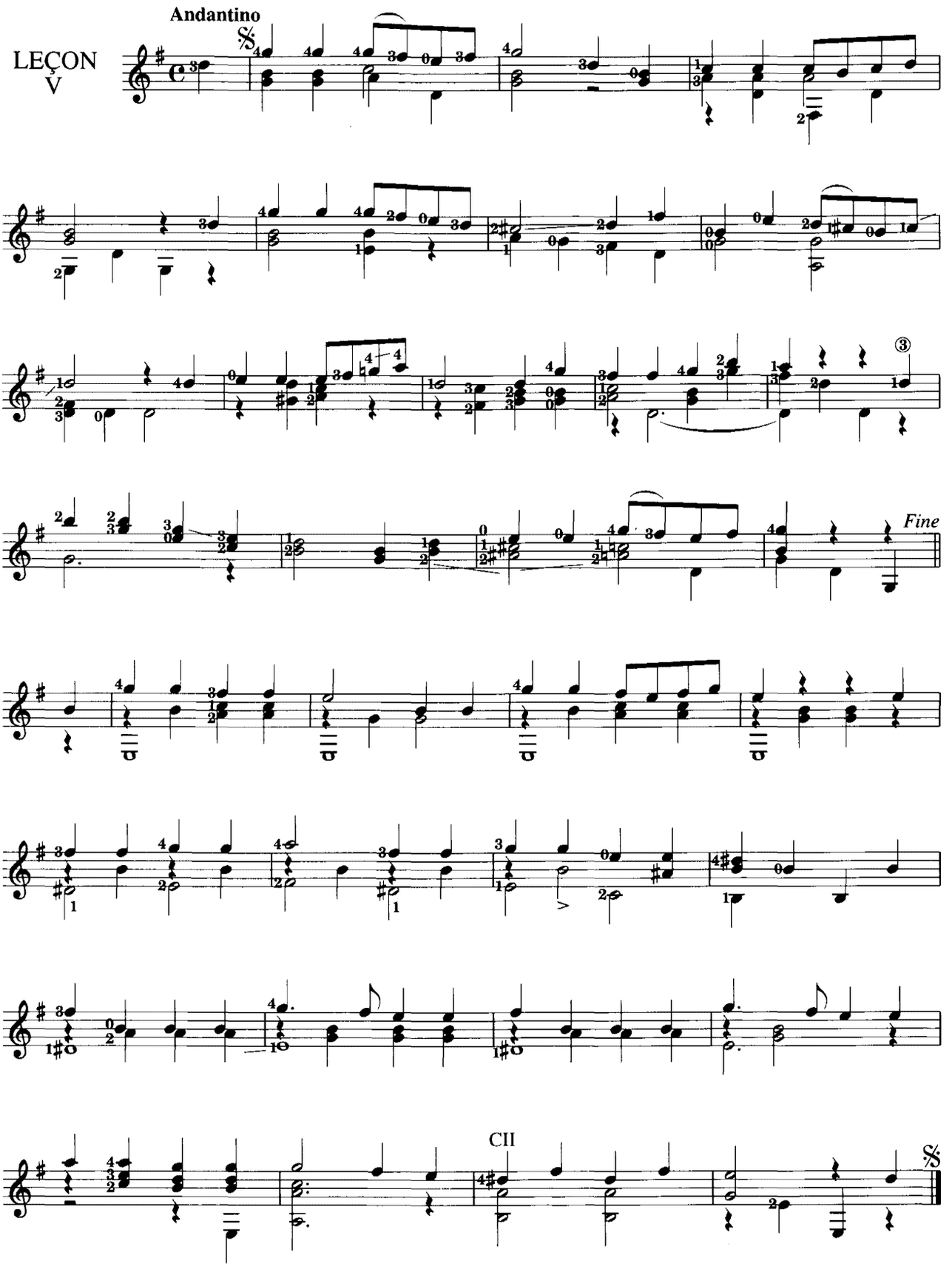
LEÇON III

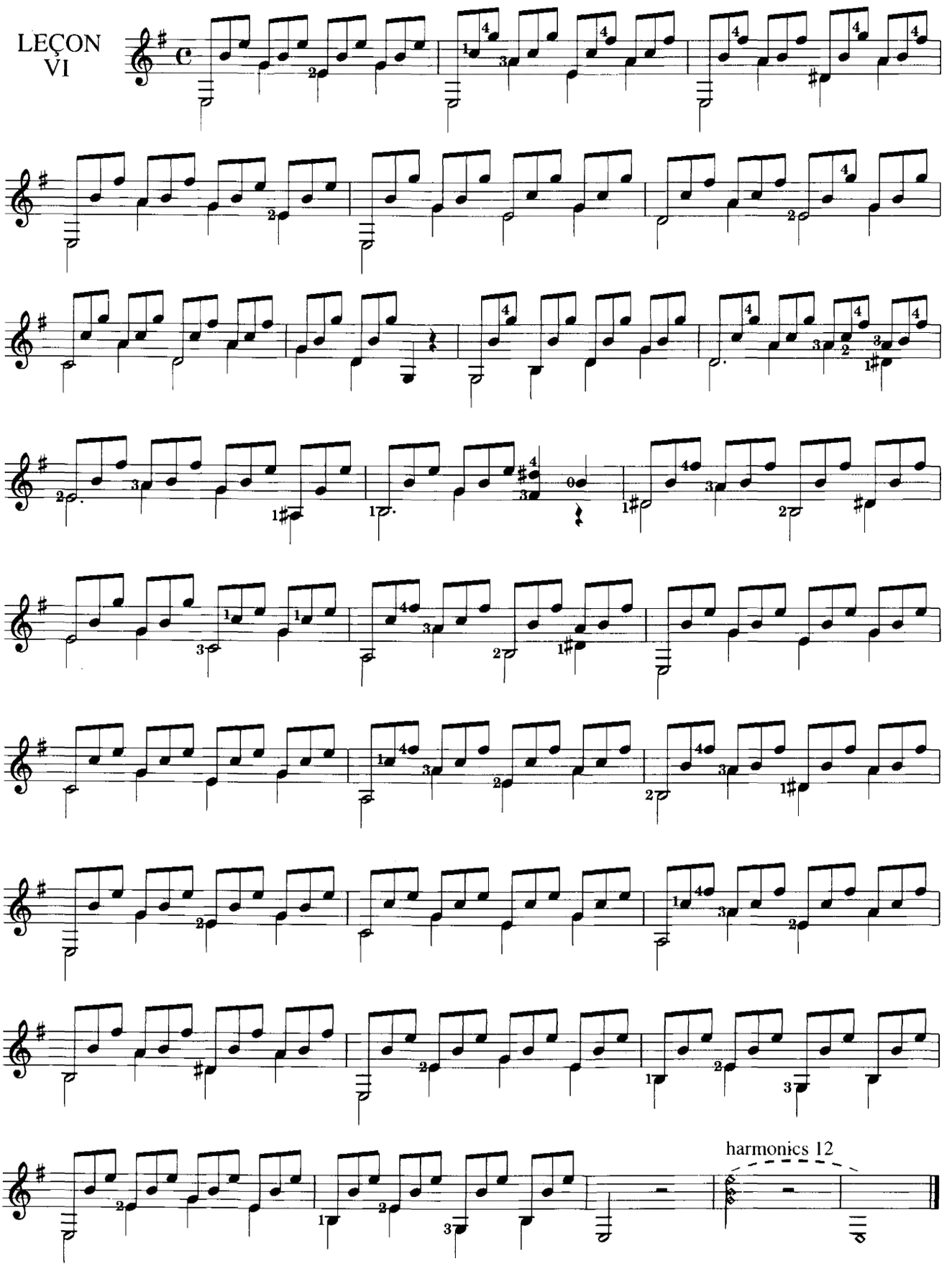
Allegretto moderato



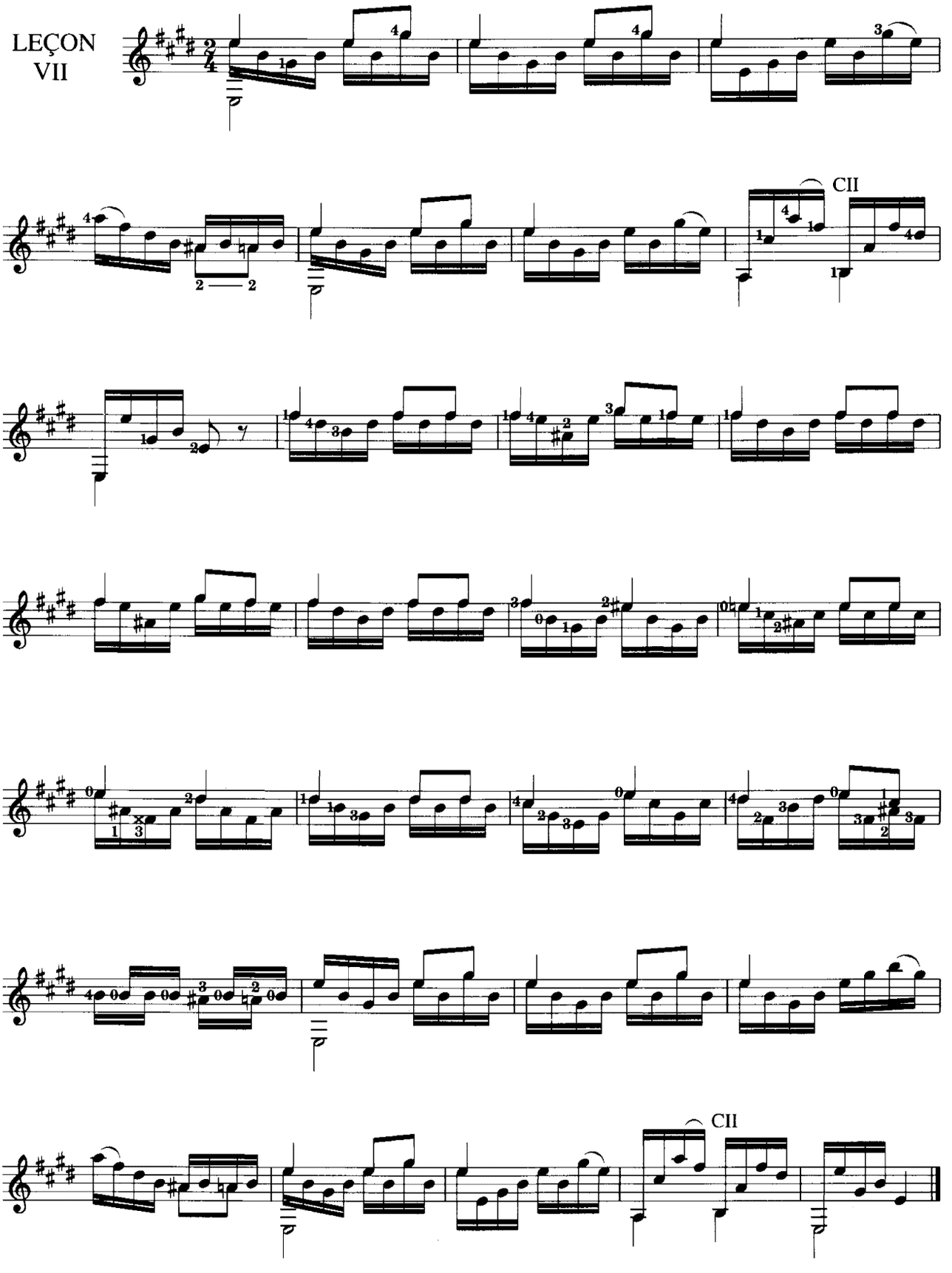
LEÇON IV



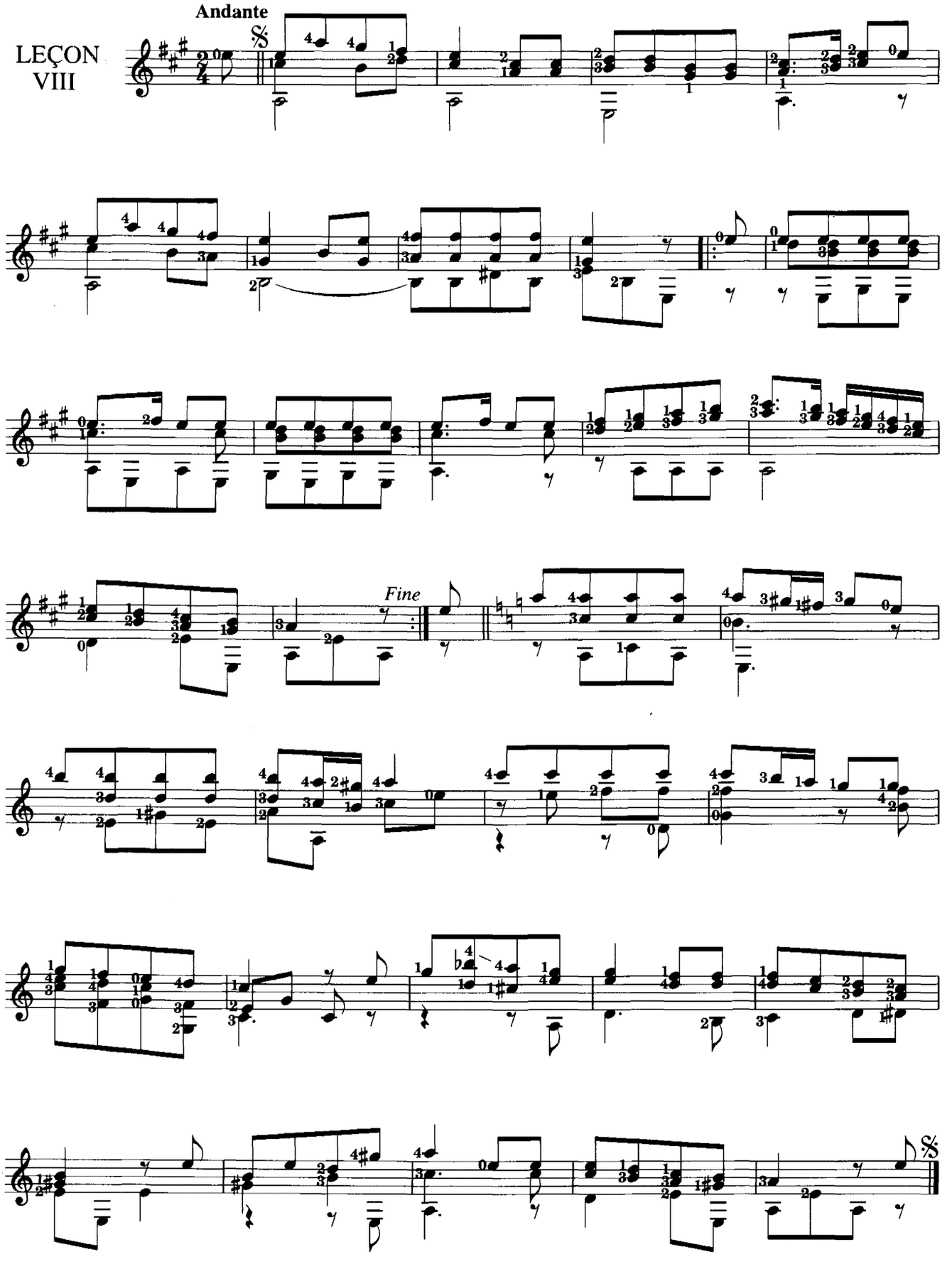

LEÇON
V
Andantino
Fine
CII


LEÇON
VI
harmonics 12

LEÇON
VII

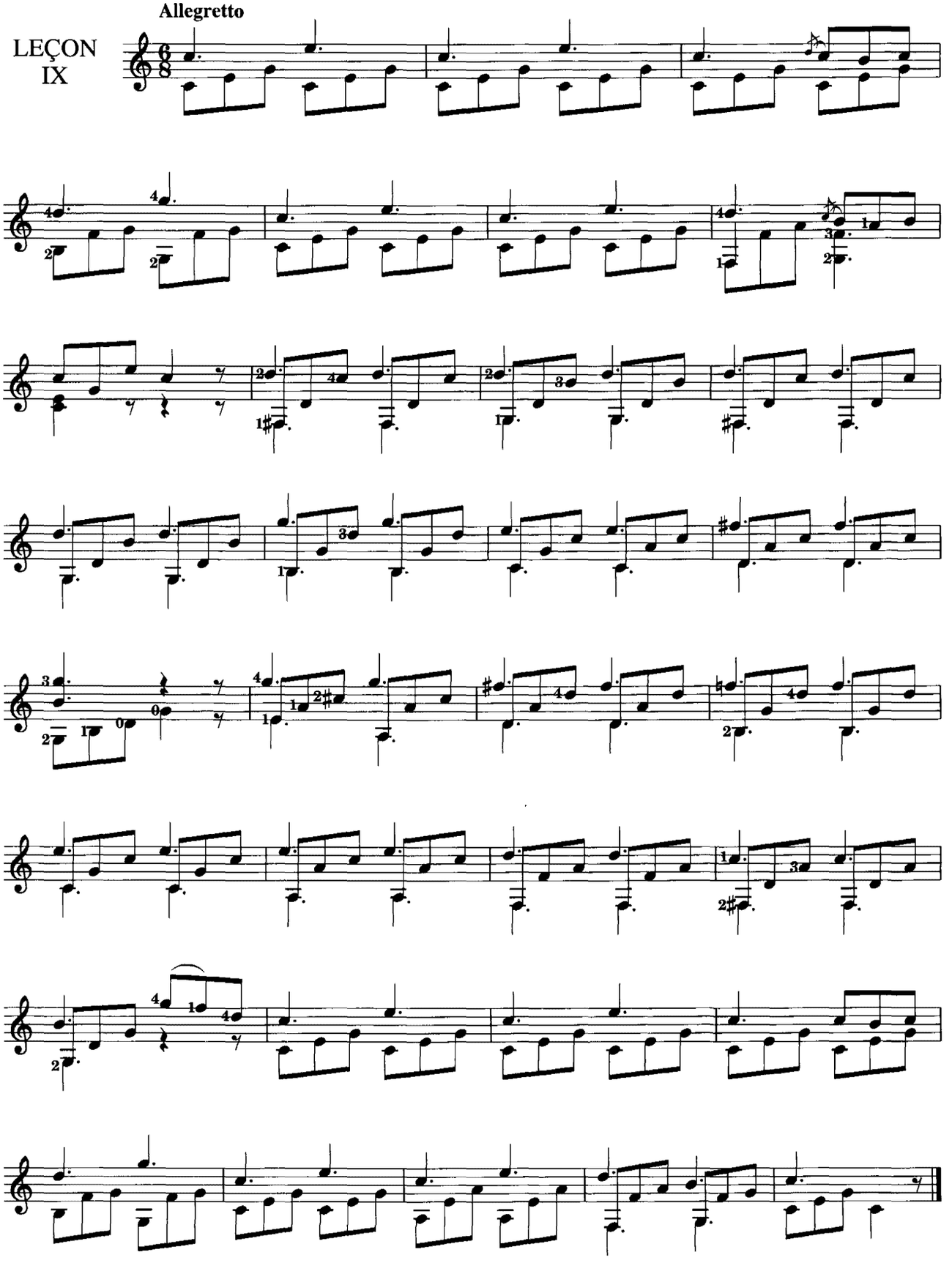


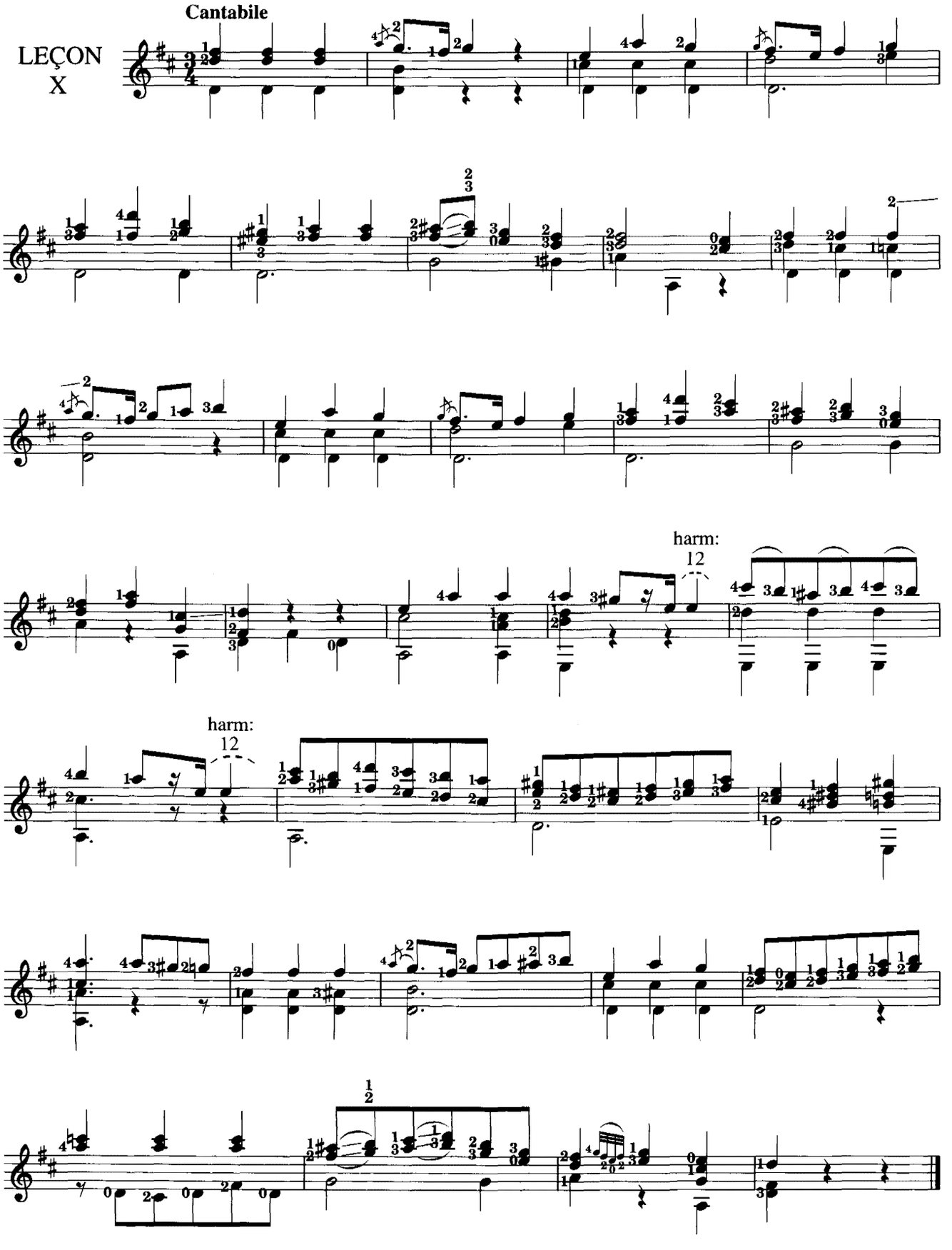
LEÇON
VIII

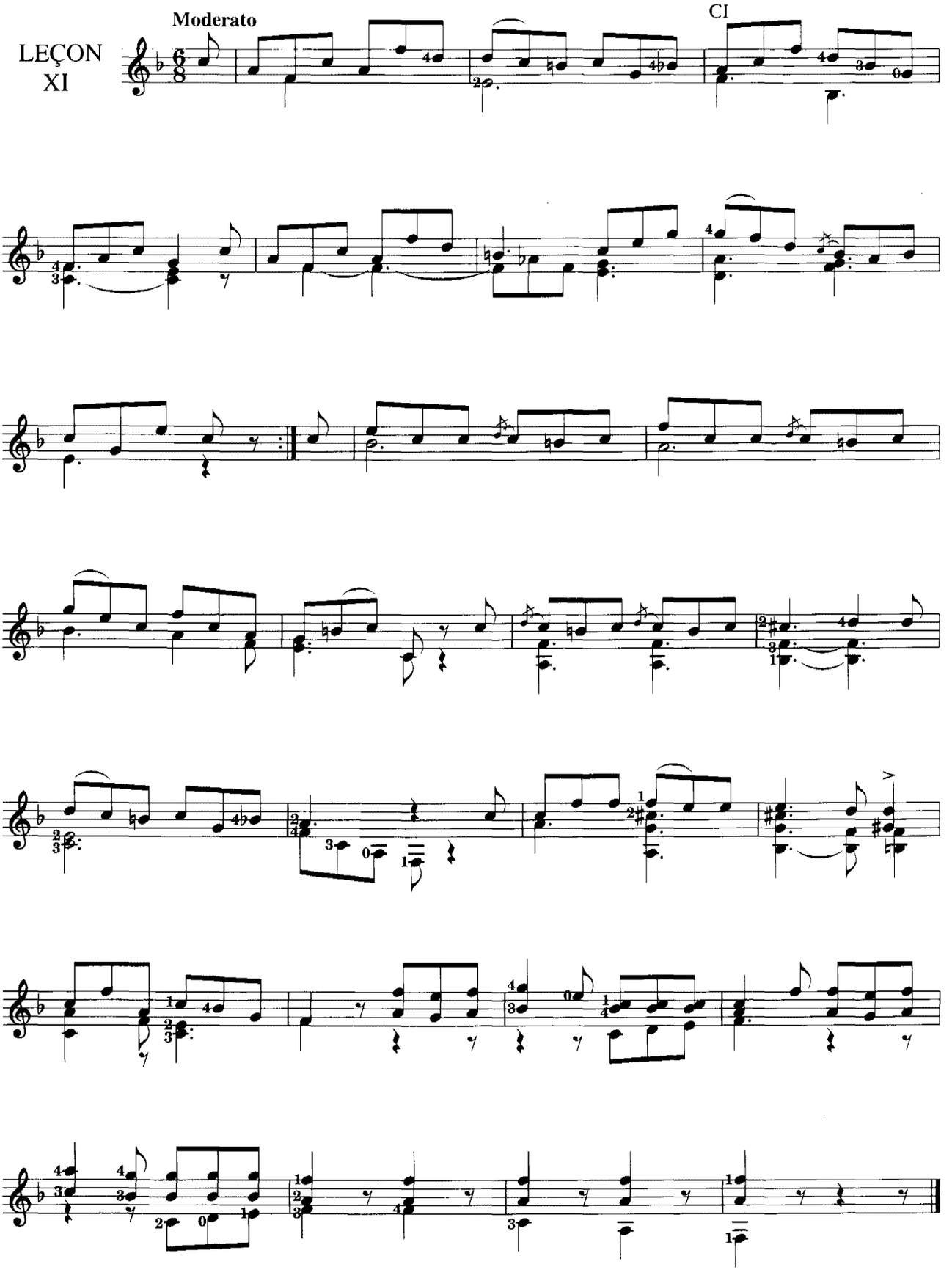


LEÇON IX

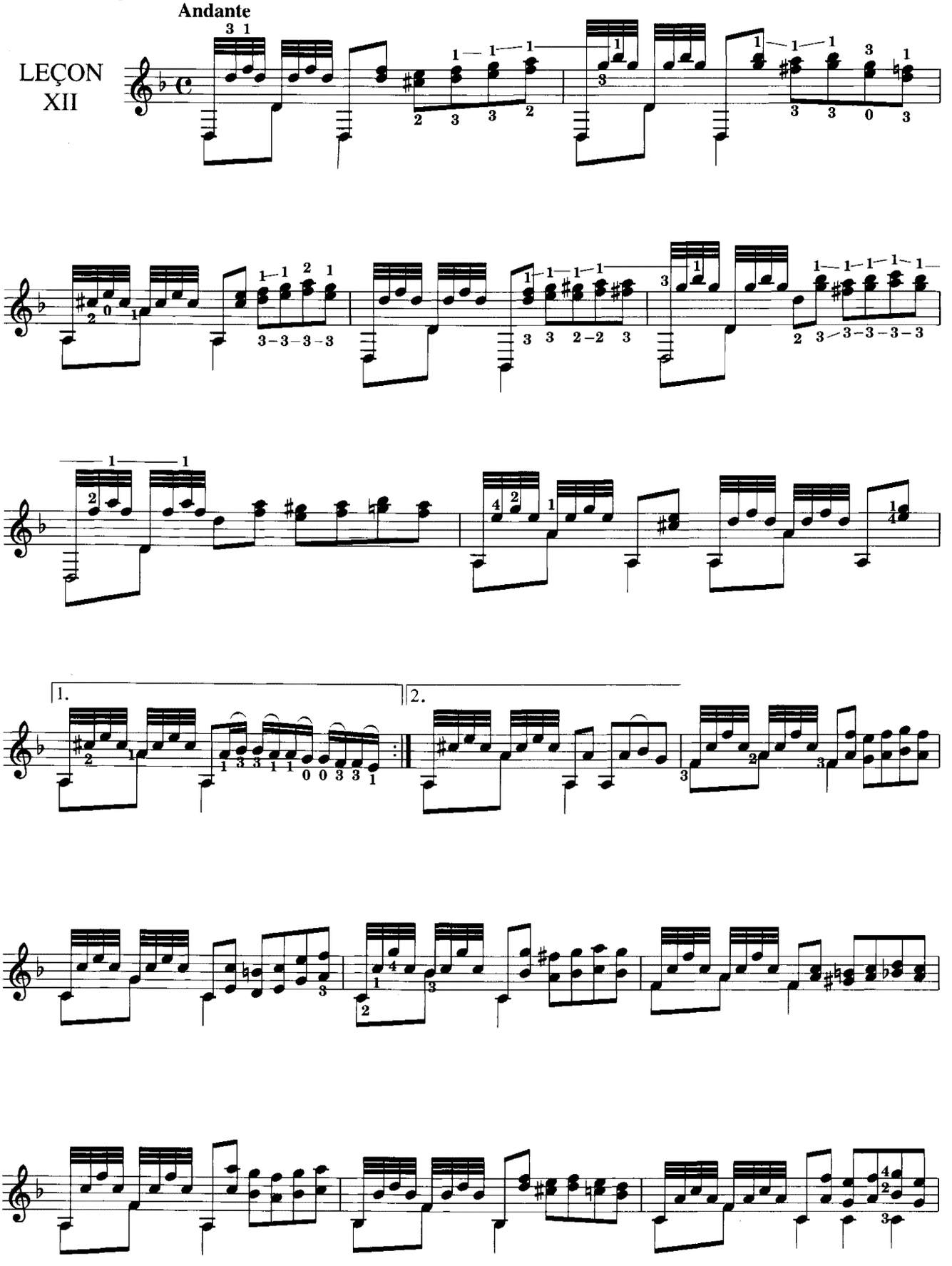
Allegretto

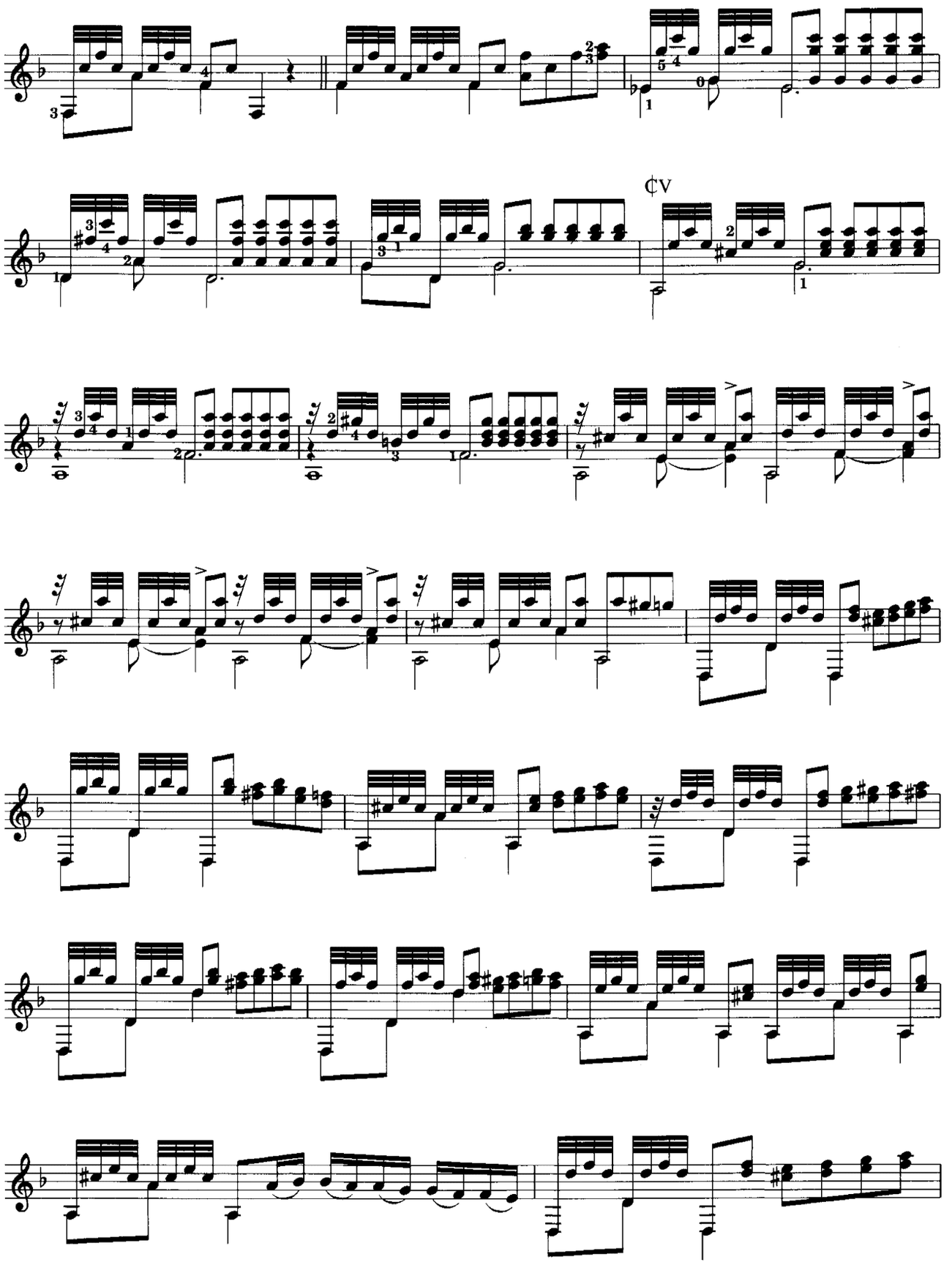


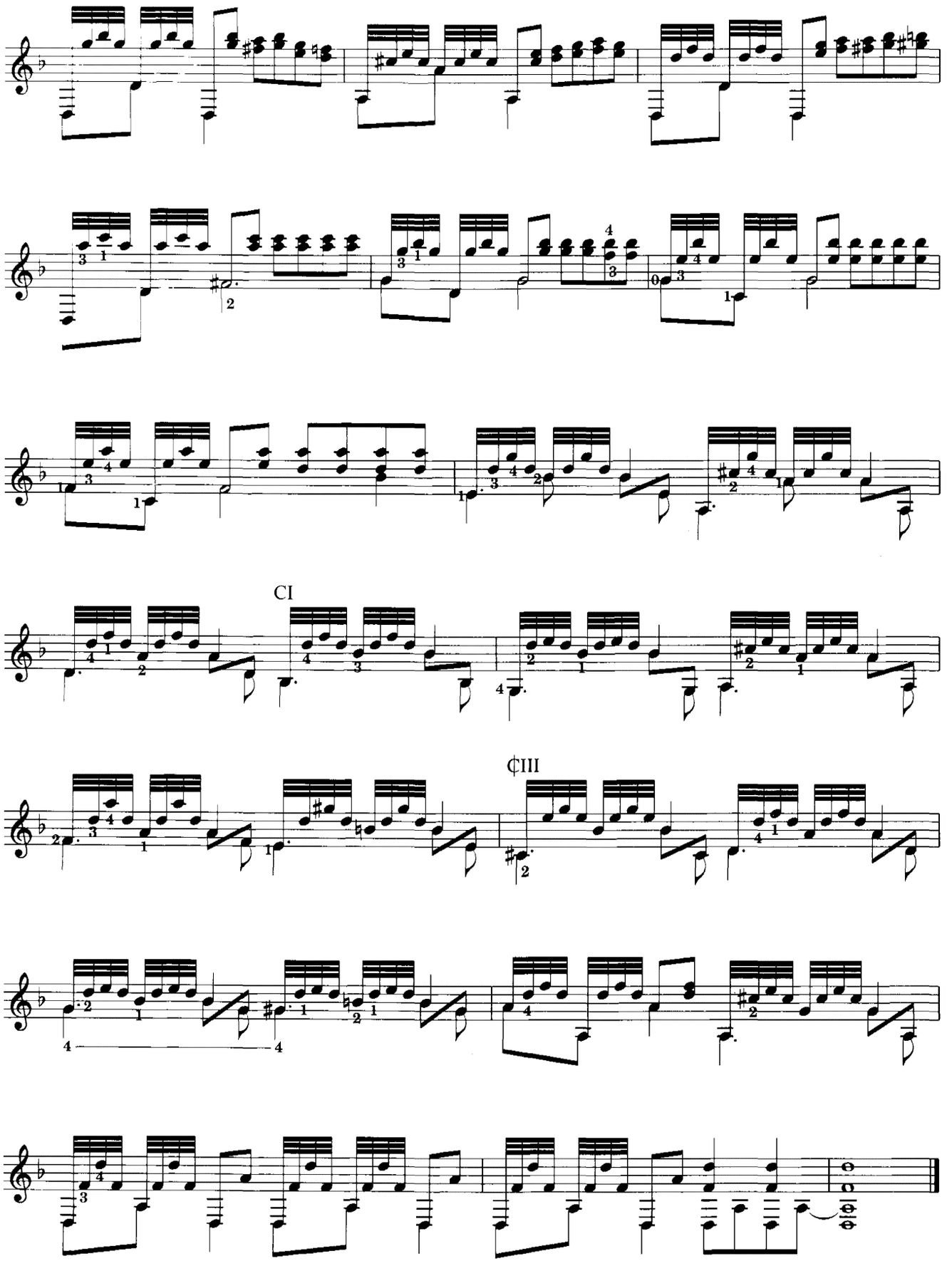

LEÇON
X
Cantabile
harm:
12
harm:
12

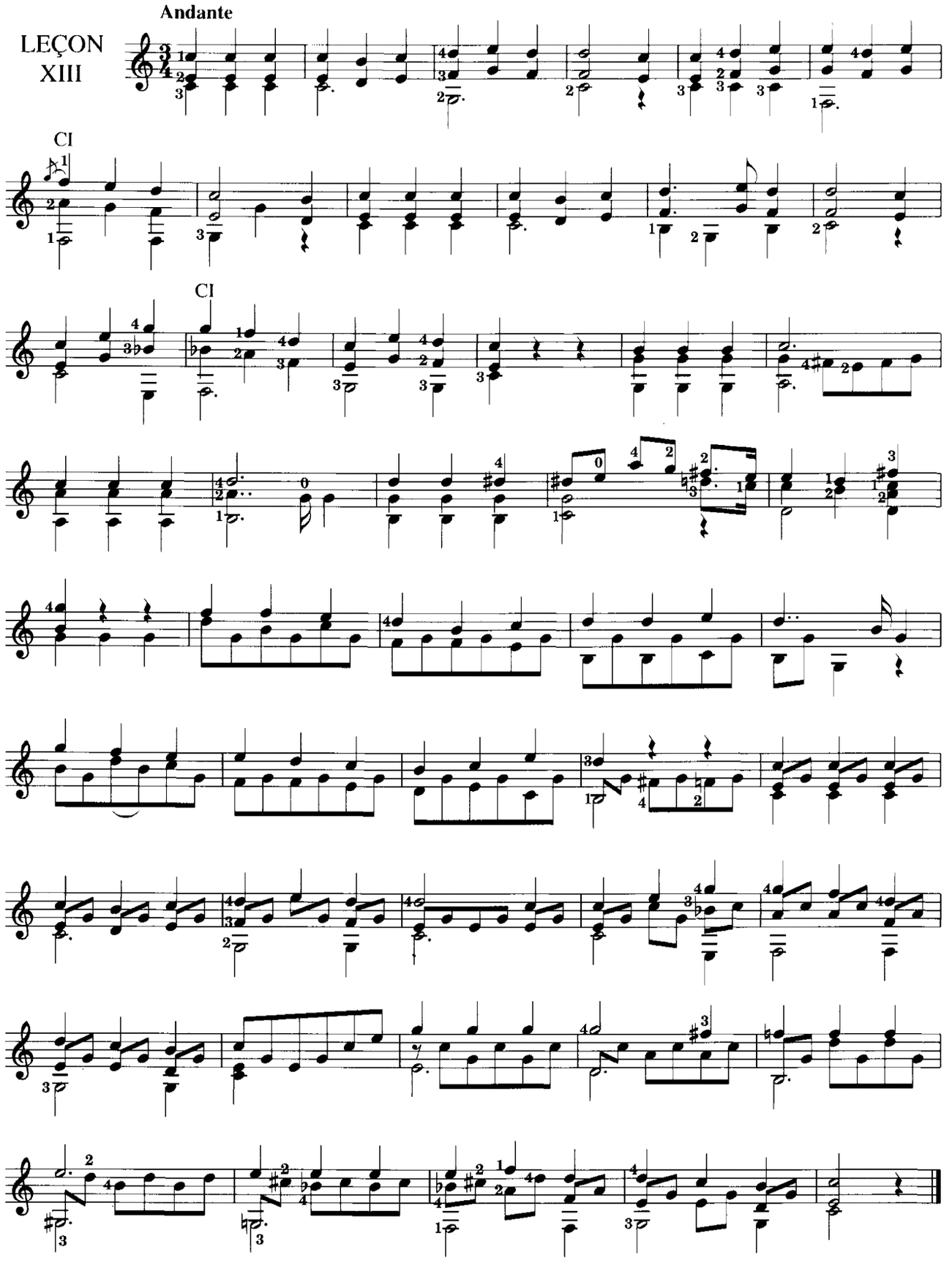

LEÇON
XI
Moderato
CI

Tune 6th string to D



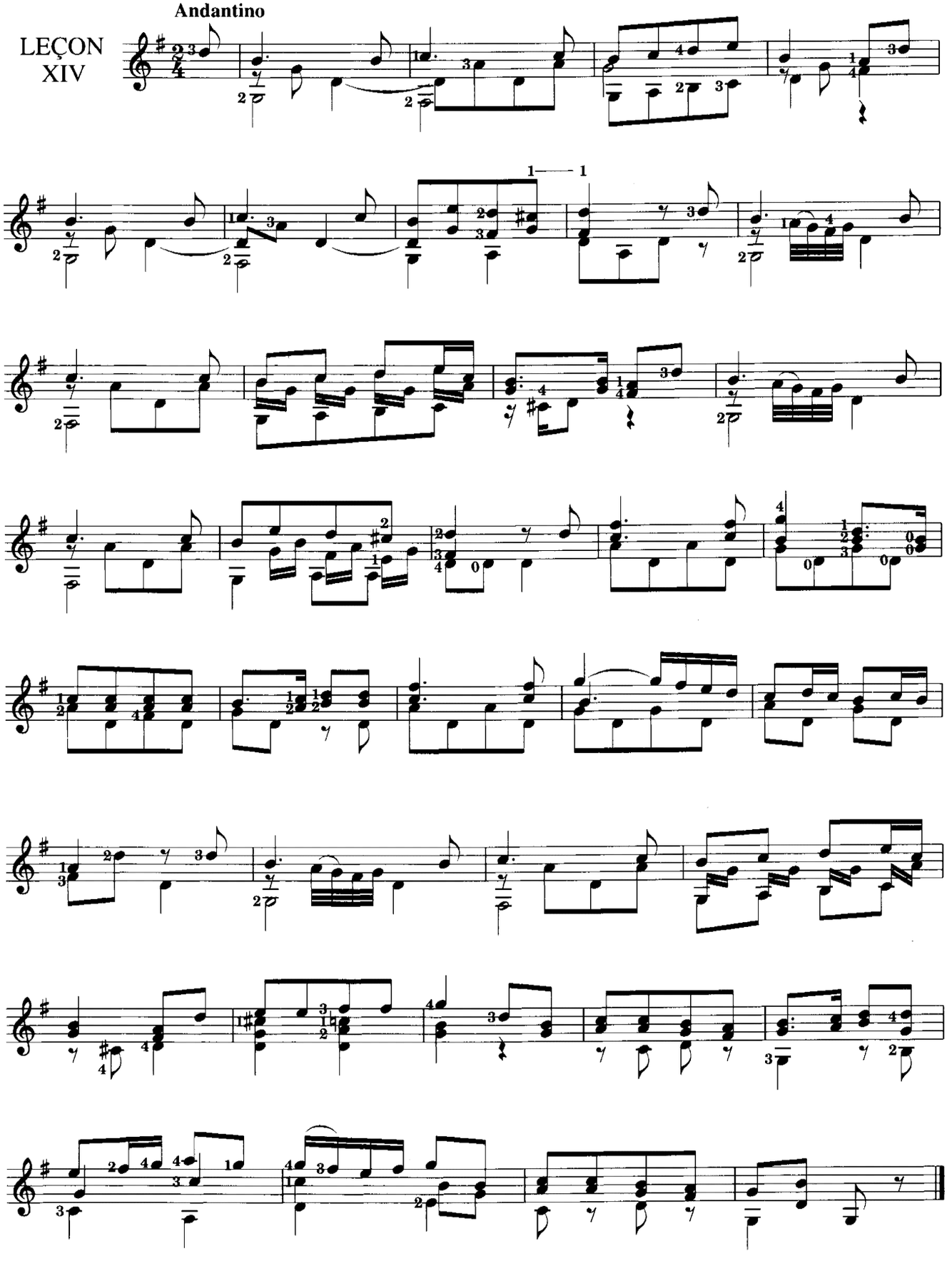

¢V


CI
¢III


LEÇON
XIII
Andante
CI
CI

LEÇON XIV

Andantino



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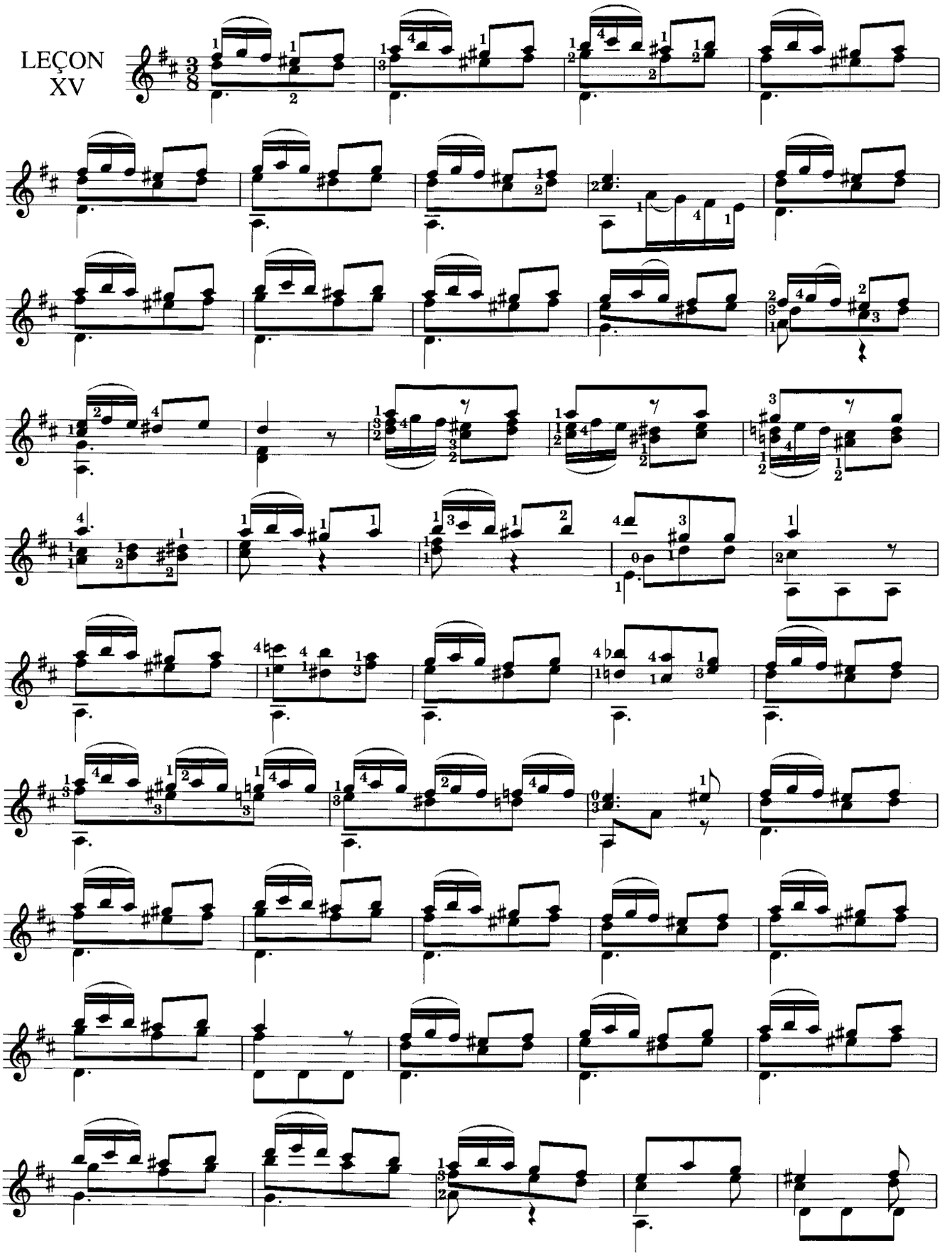
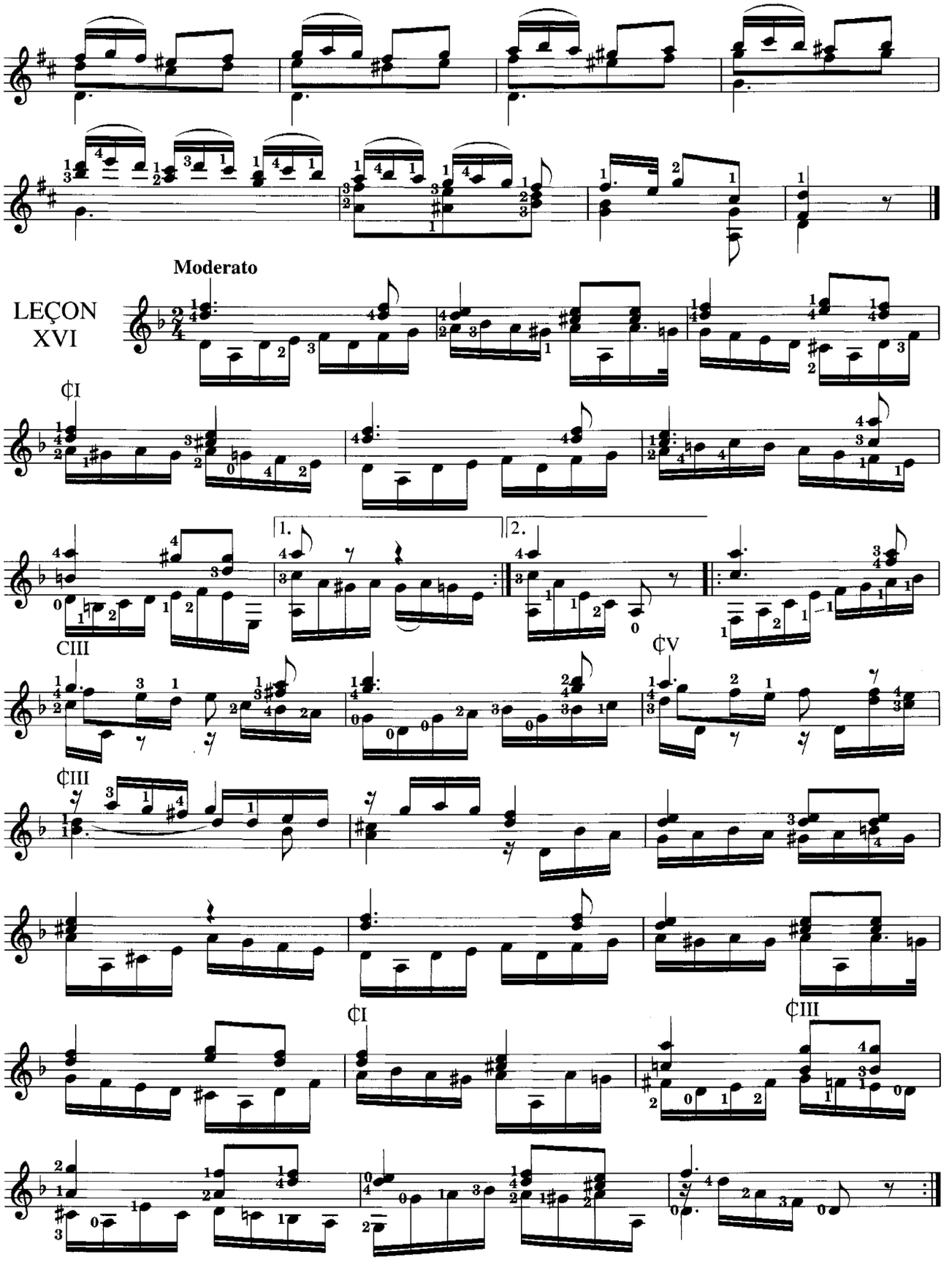
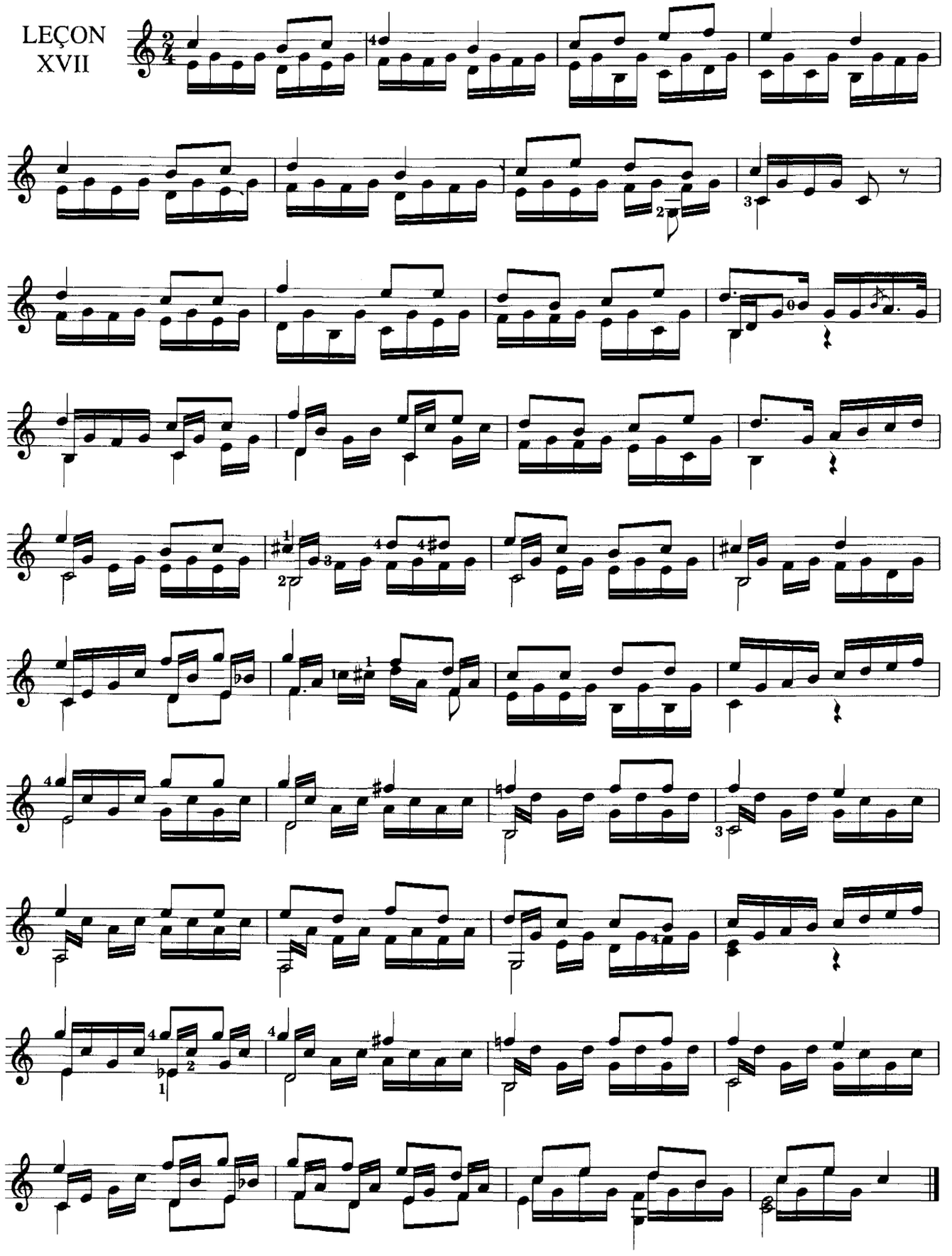
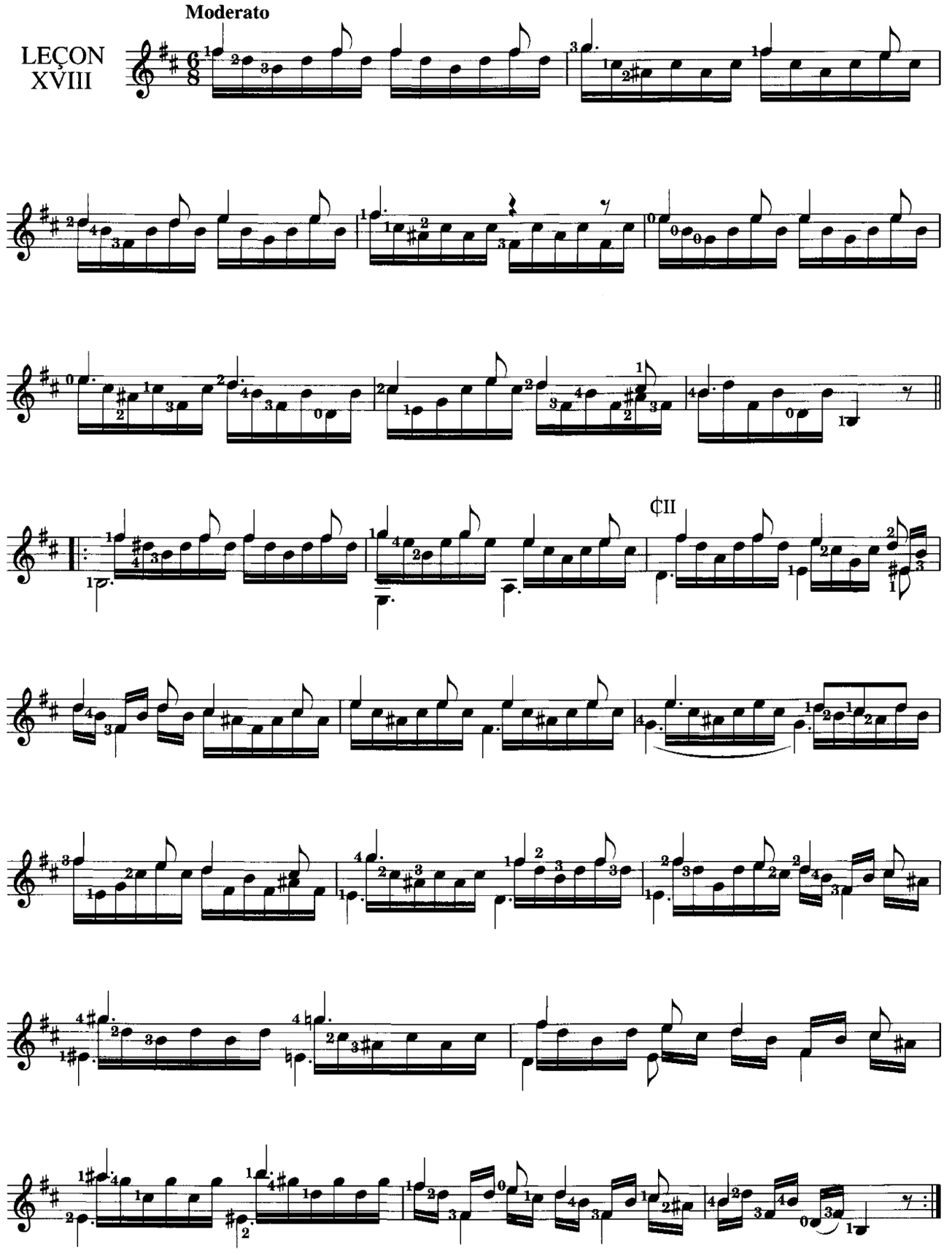
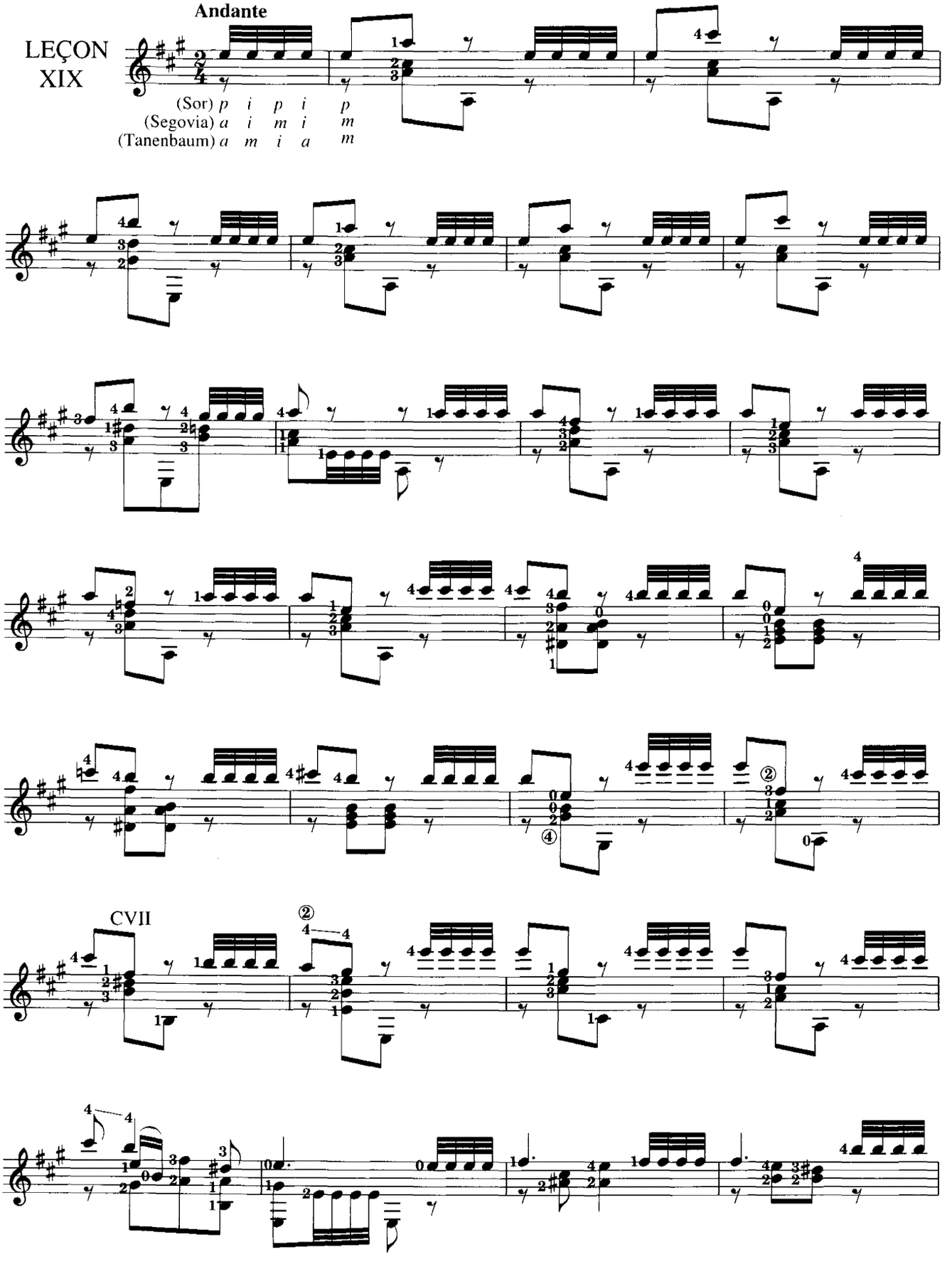

LEÇON
XV

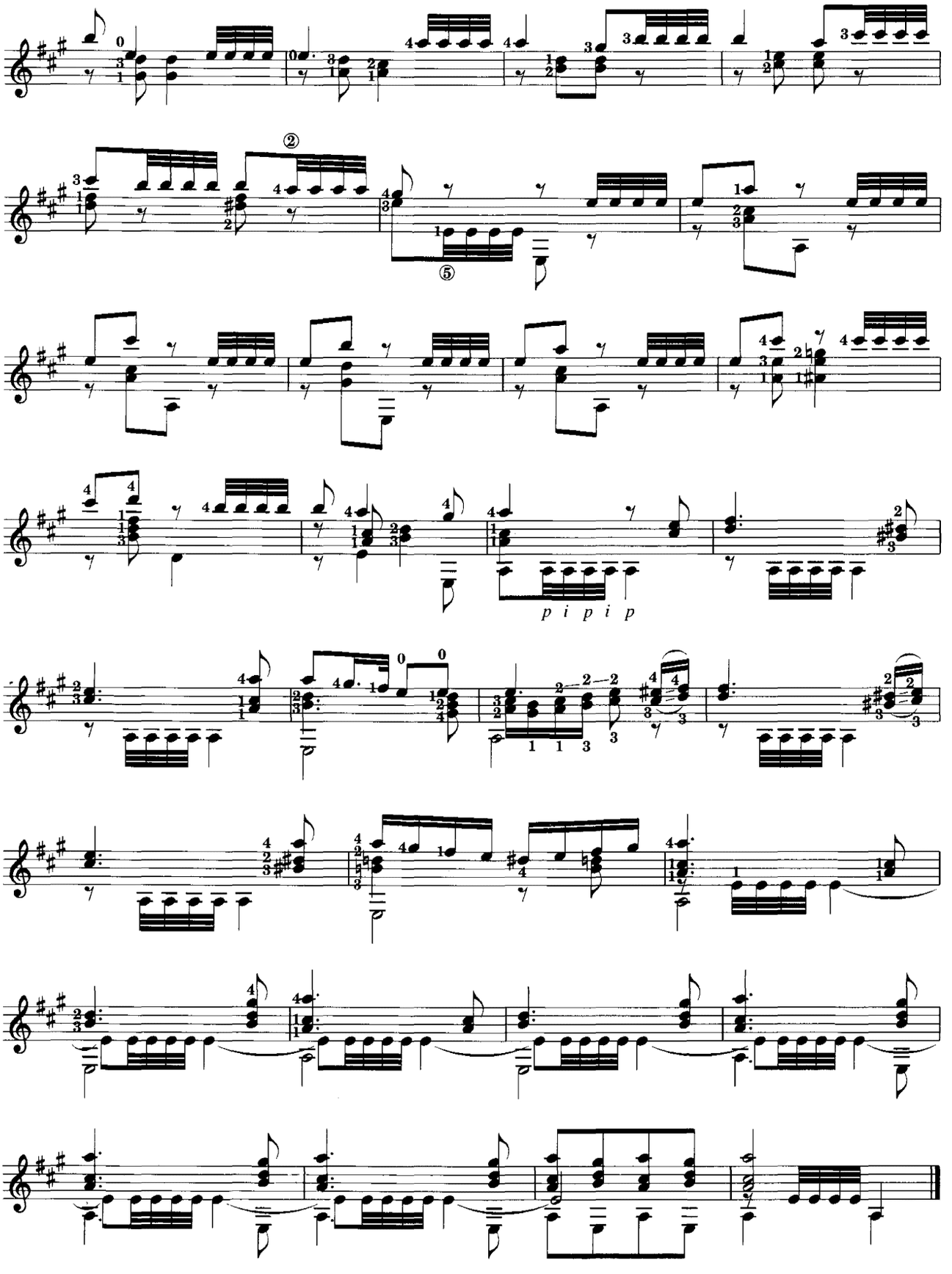

Moderato
LEÇON
XVI
1.
2.

LEÇON
XVII



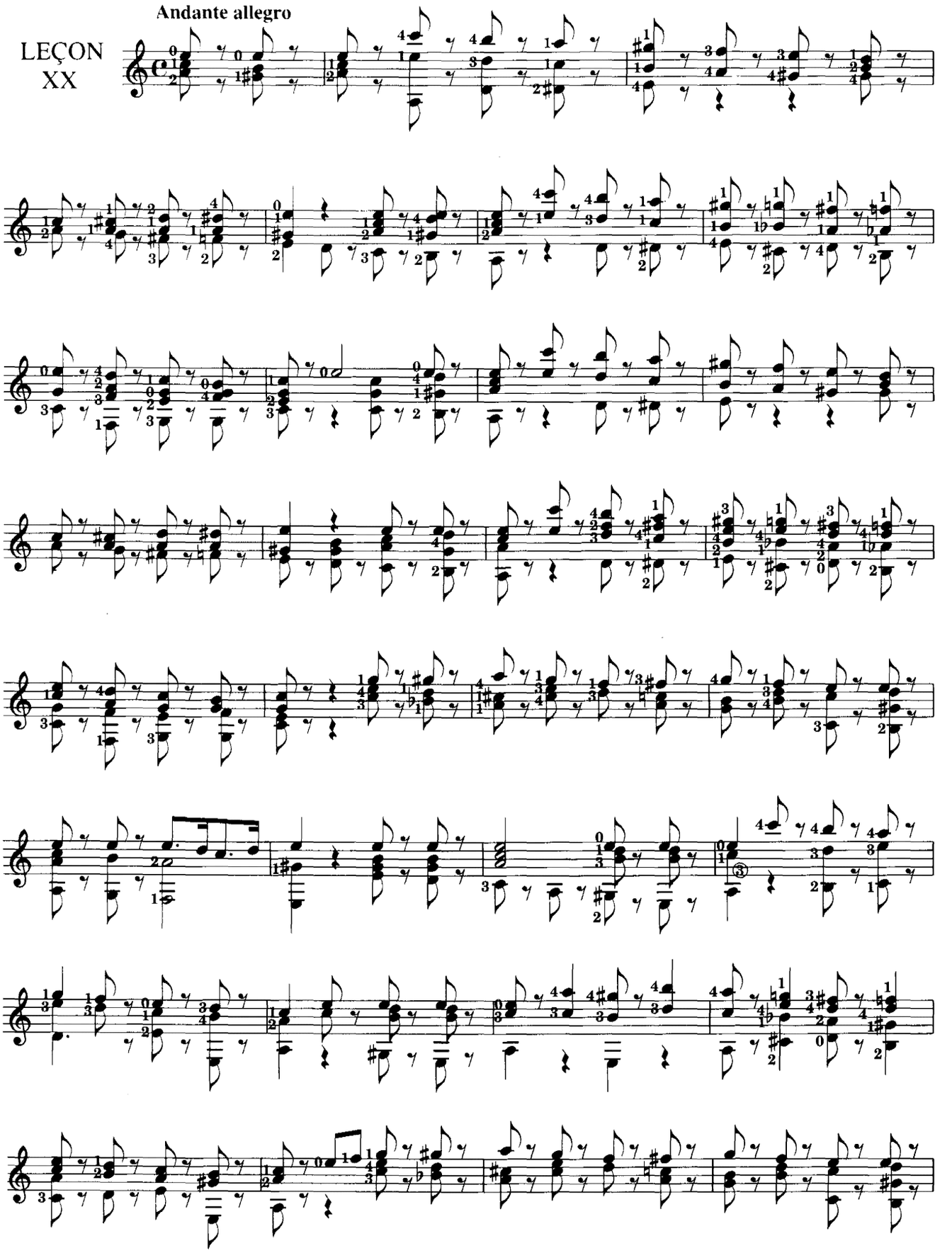

Moderato
LEÇON
XVIII
¢II

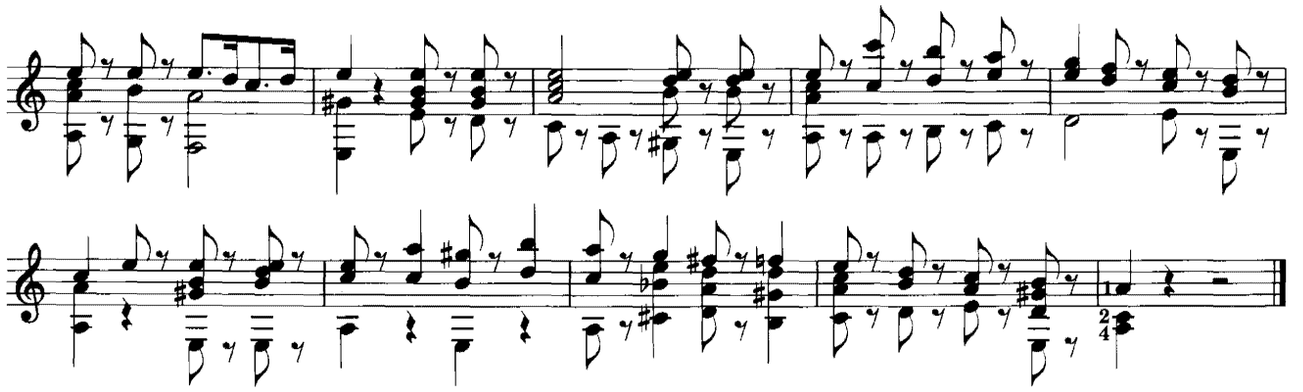

Andante
LEÇON XIX
(Sor) p i p i p
(Segovia) a i m i m
(Tanenbaum) a m i a m
CVII


②
⑤
p i p i p

LEÇON XX

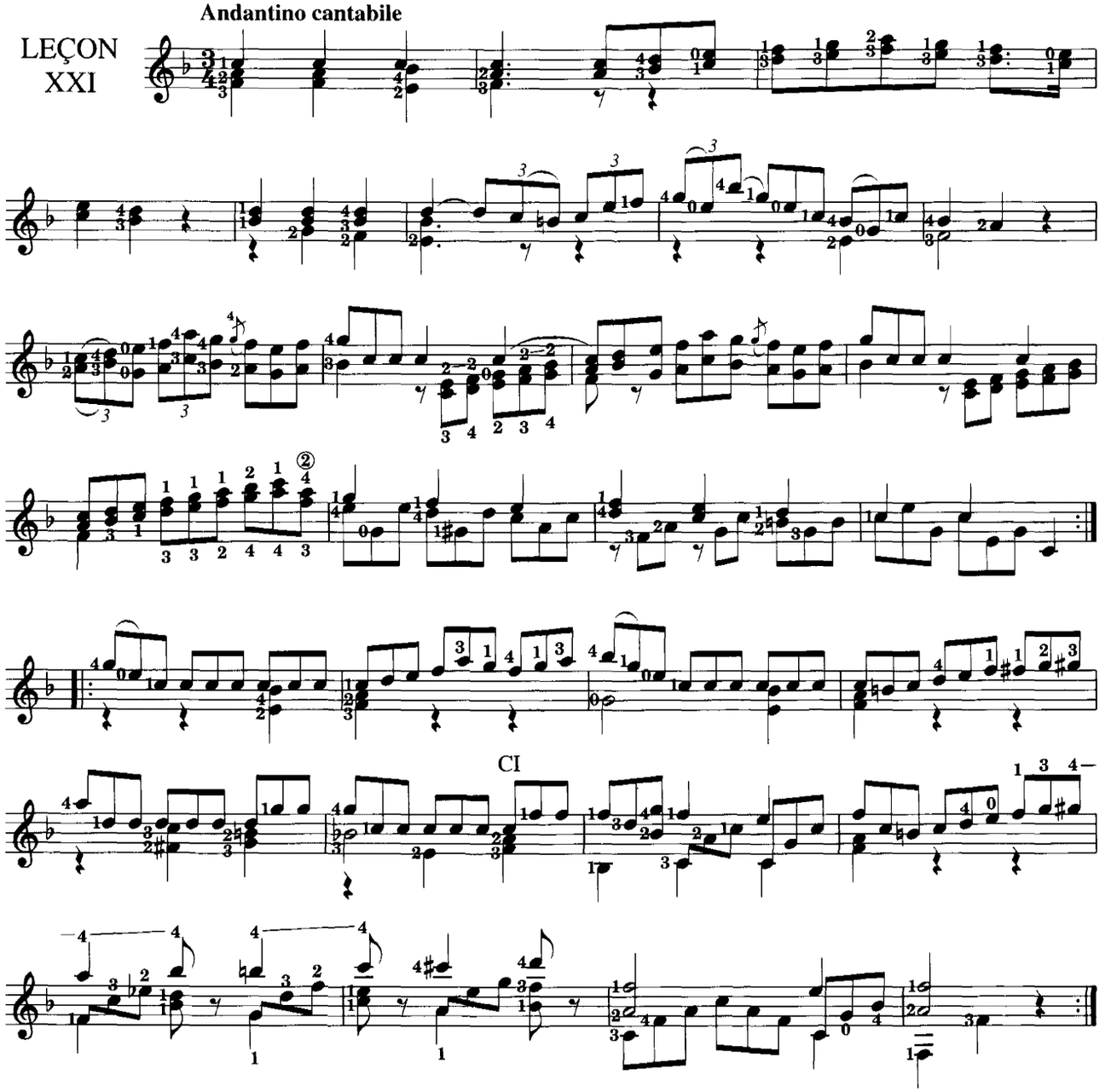
Andante allegro





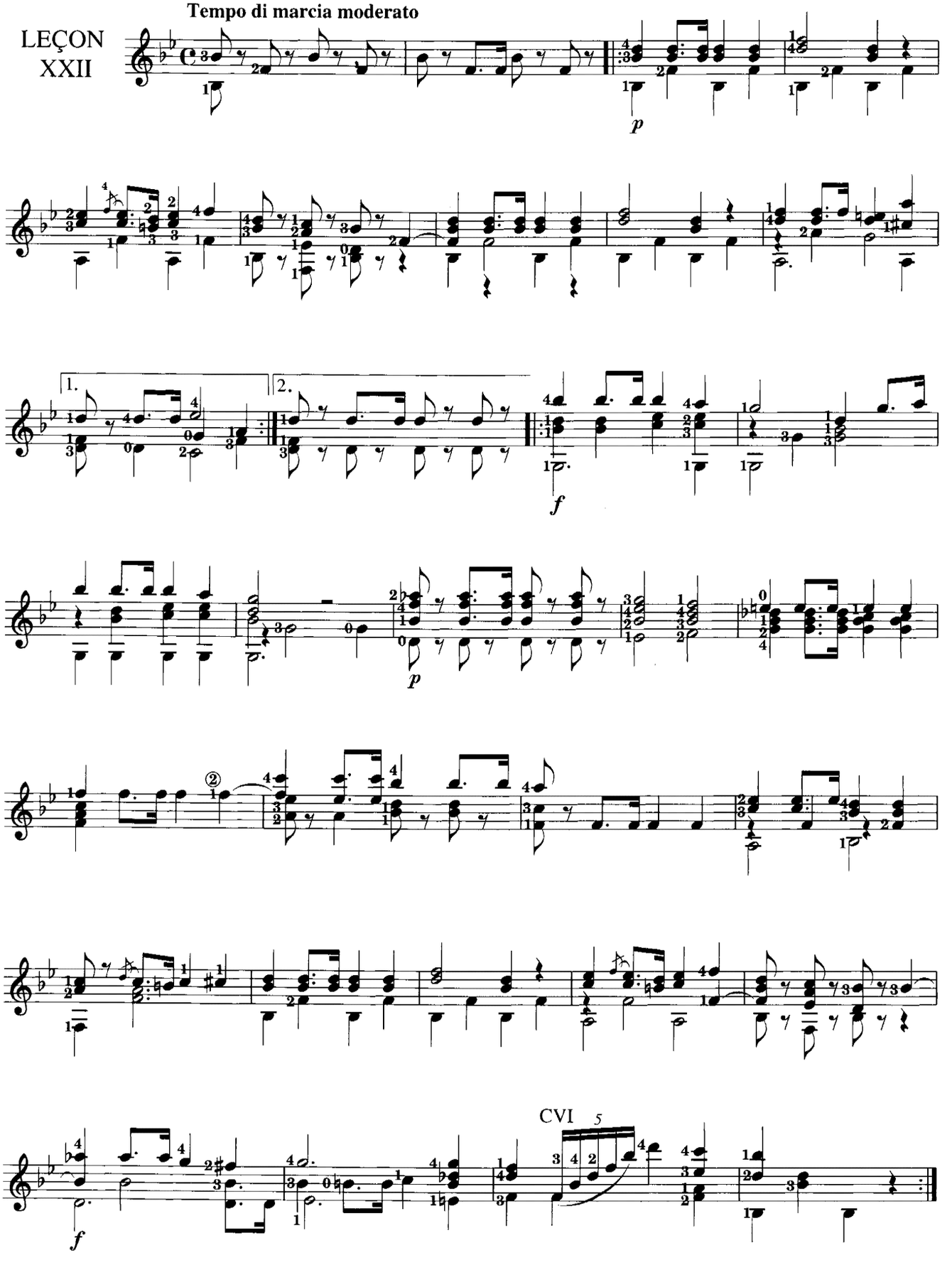
LEÇON XXI

Andantino cantabile



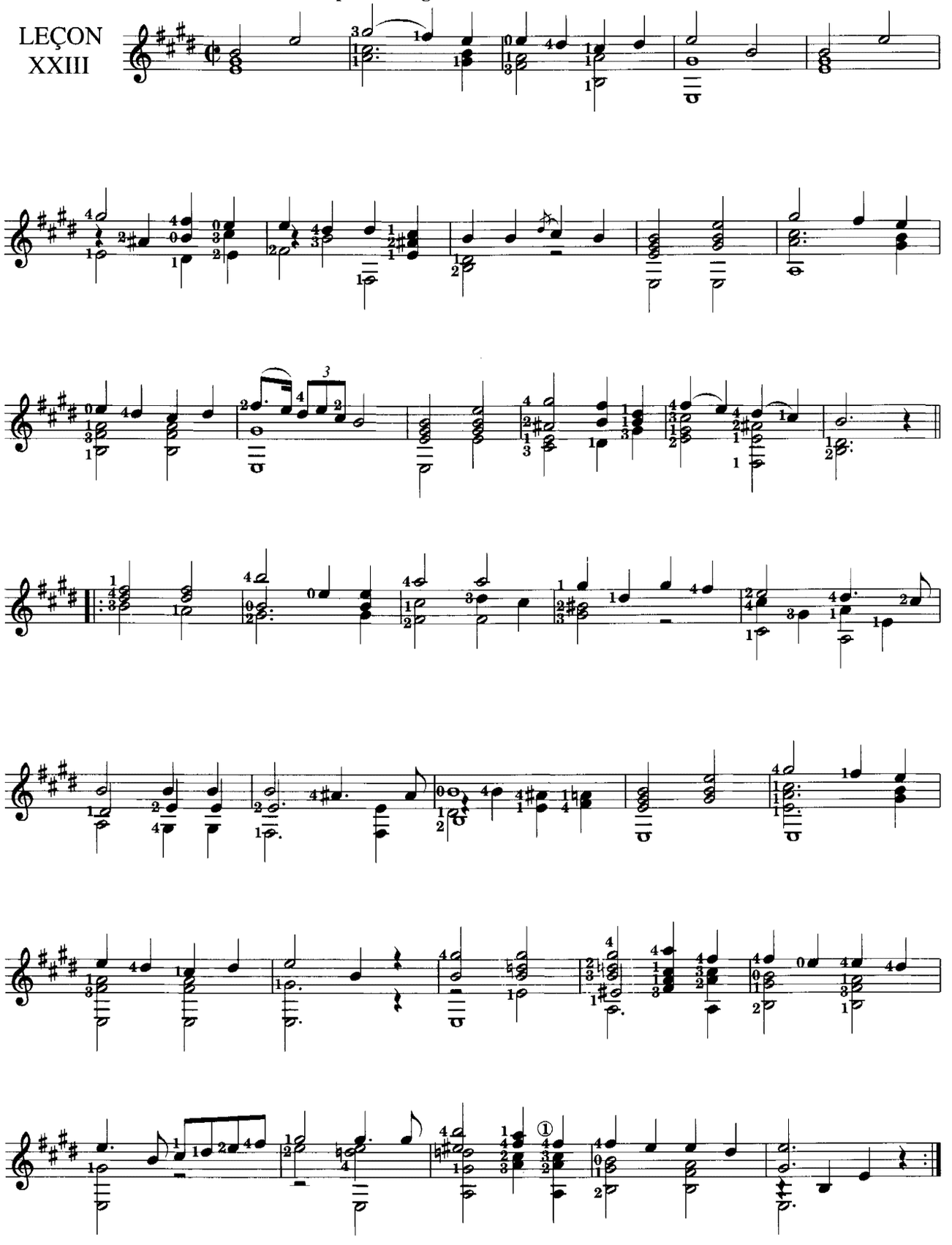
LEÇON
XXII

Tempo di marcia moderato



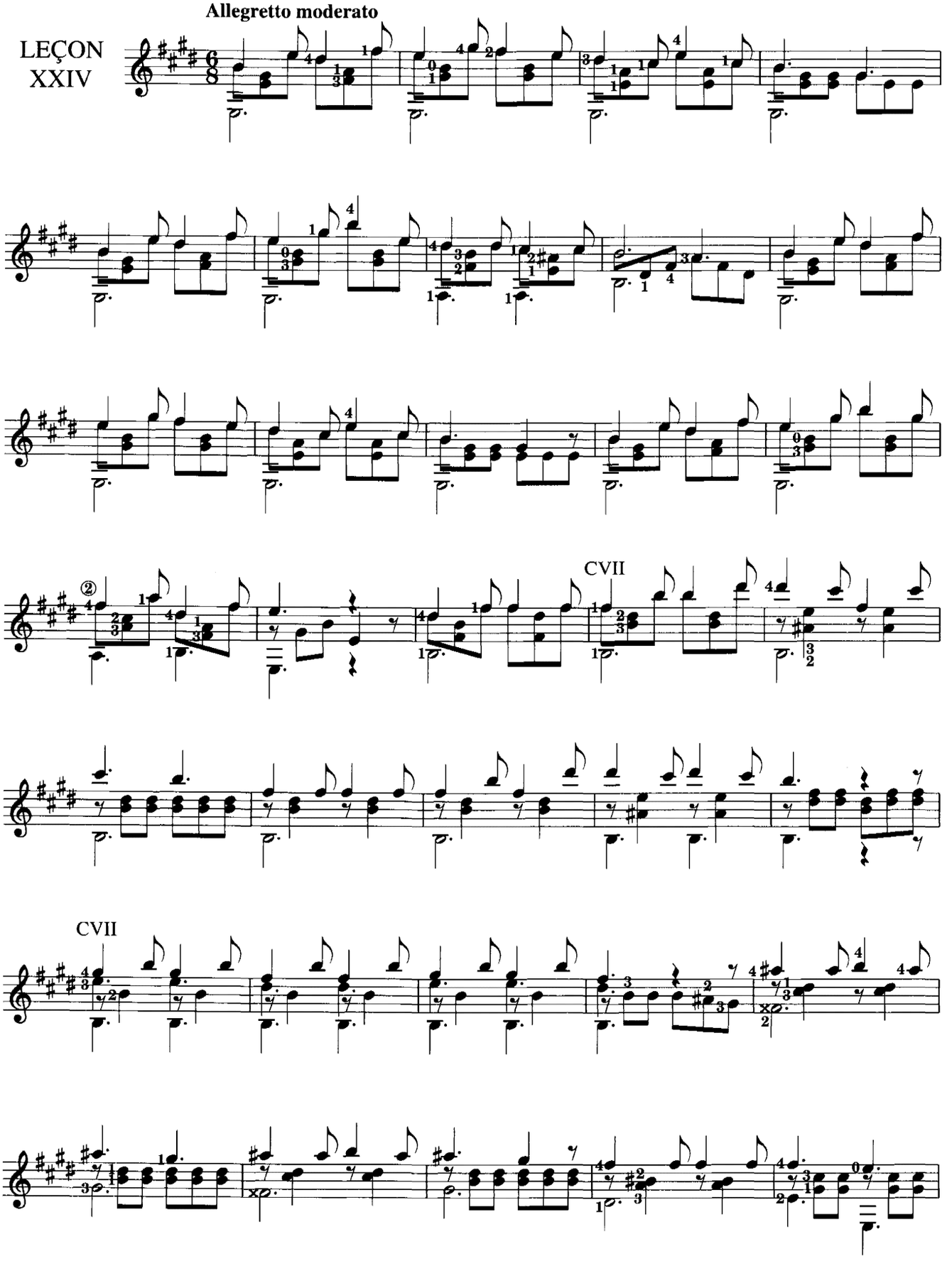
LEÇON
XXIII

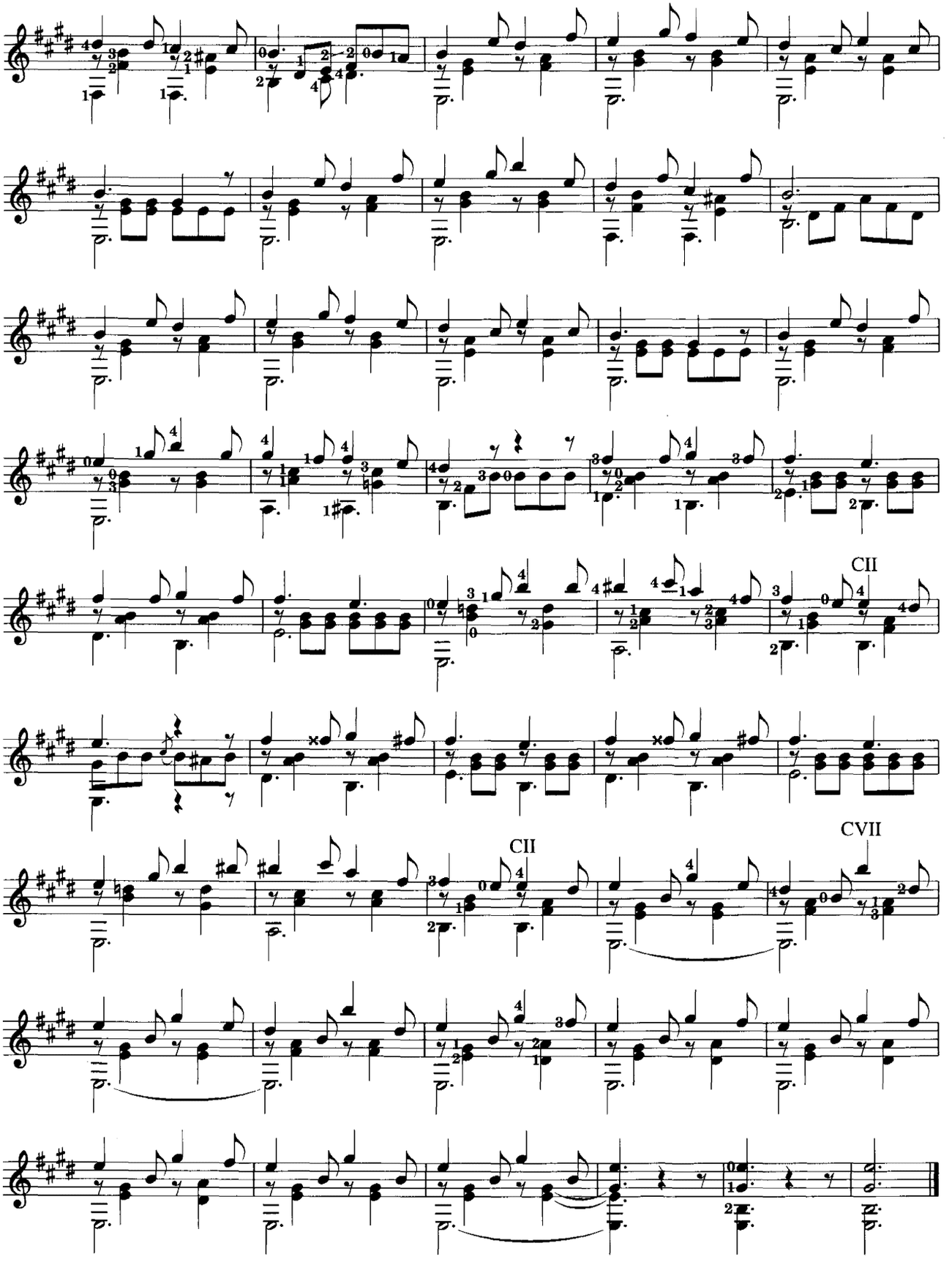
Mouvement de prière religieuse



LEÇON XXIV

Allegretto moderato




CII
CII
CVII

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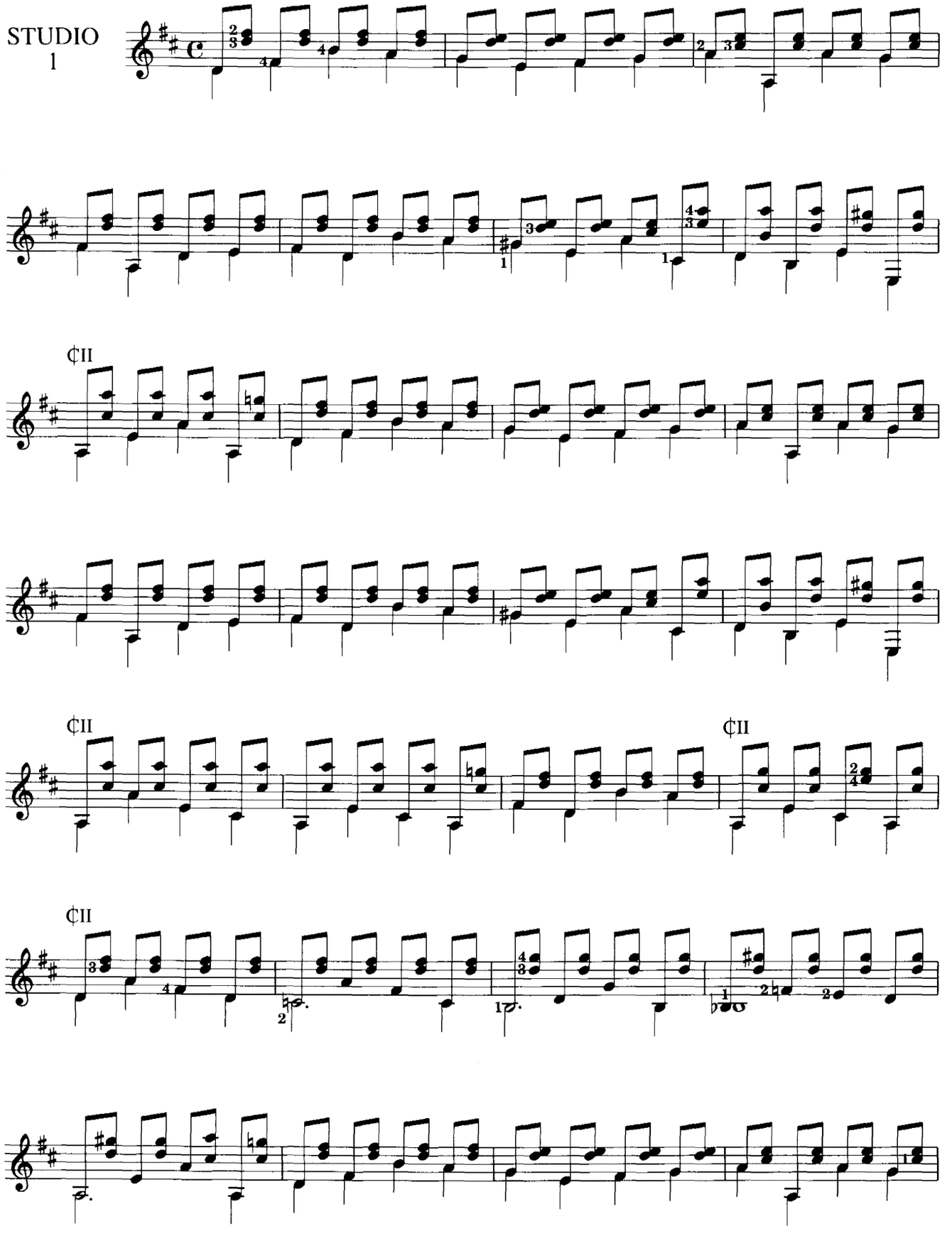
STUDIES FOR THE GUITAR

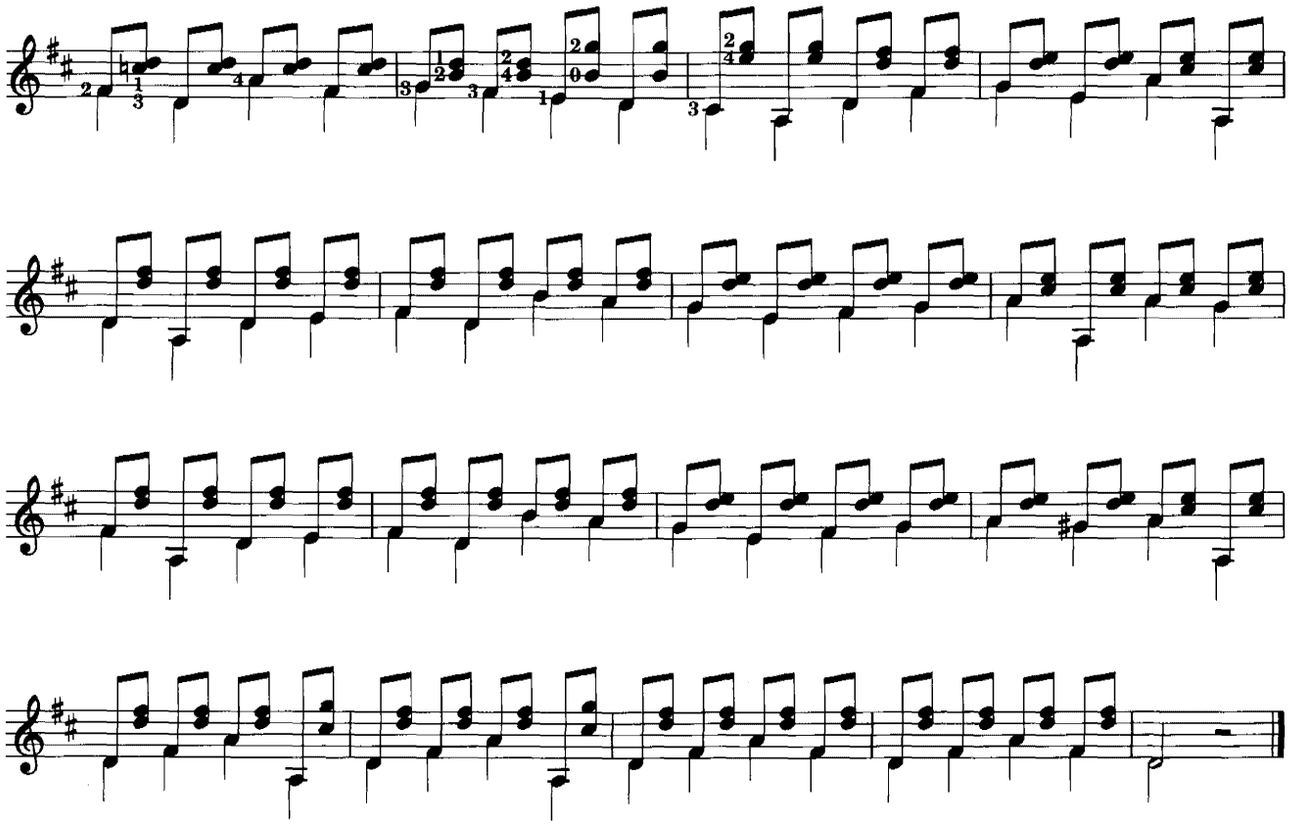
Fernando Sor
Opus 6

(Advanced Level)

STUDIO
1

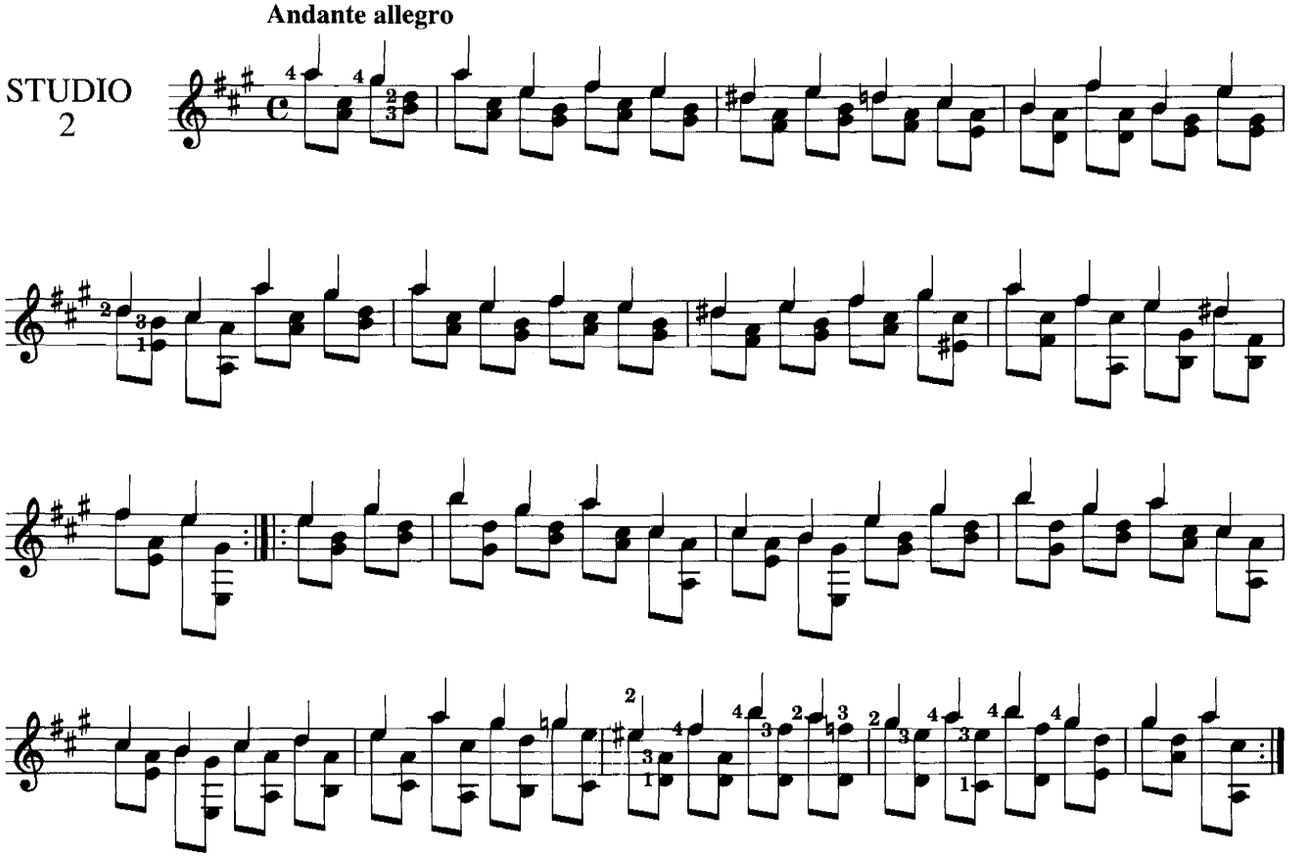
Allegro moderato

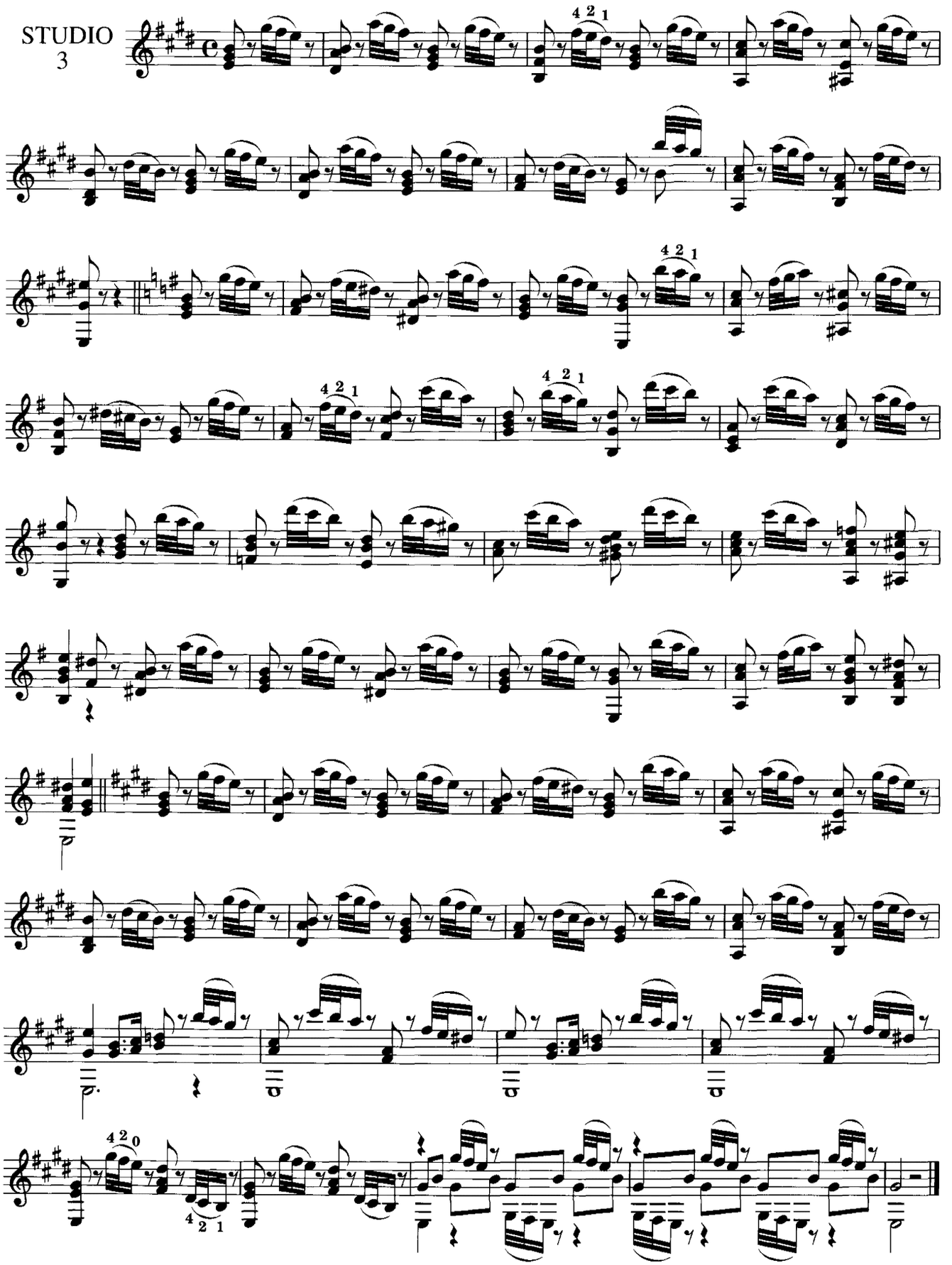


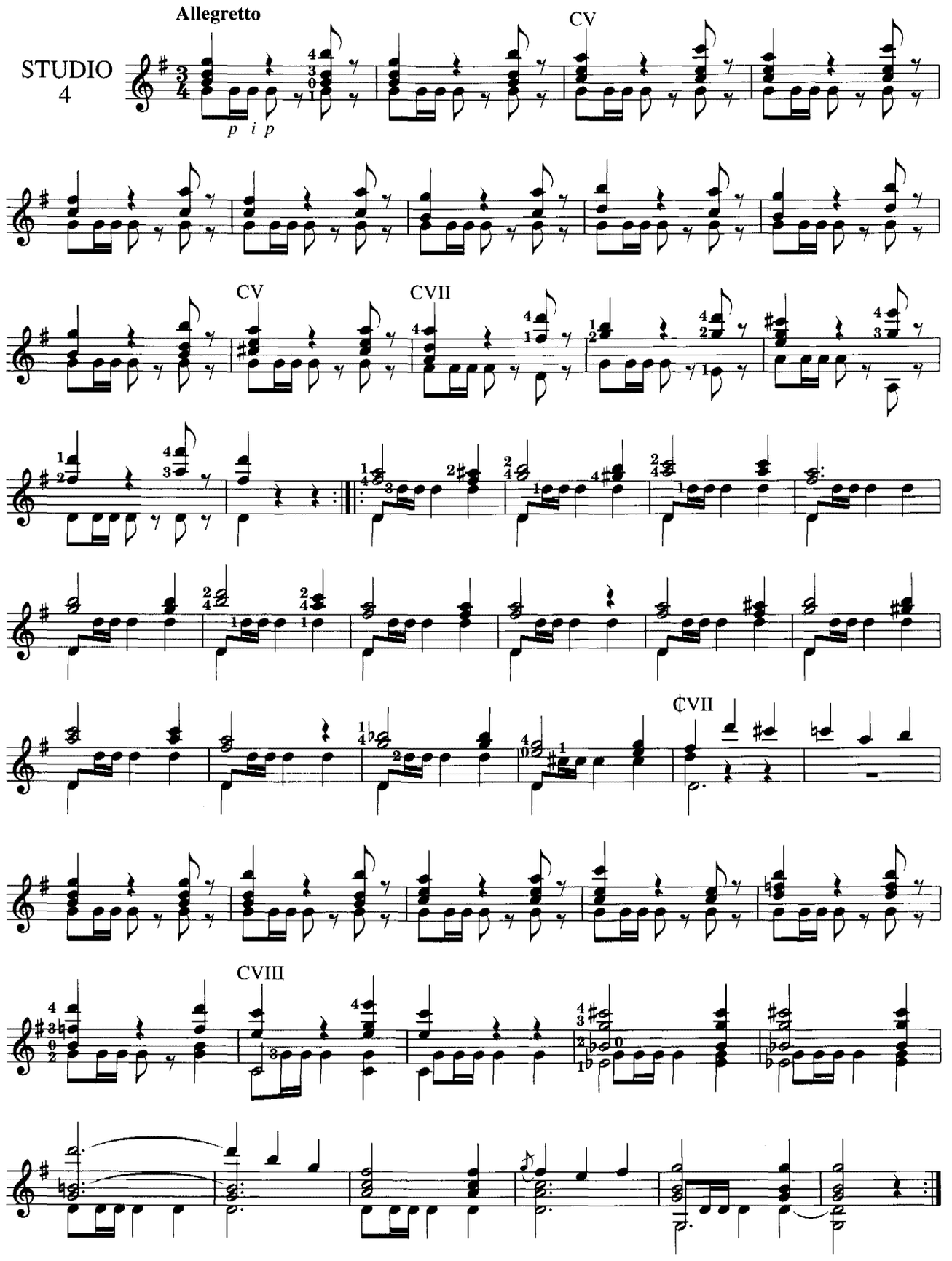


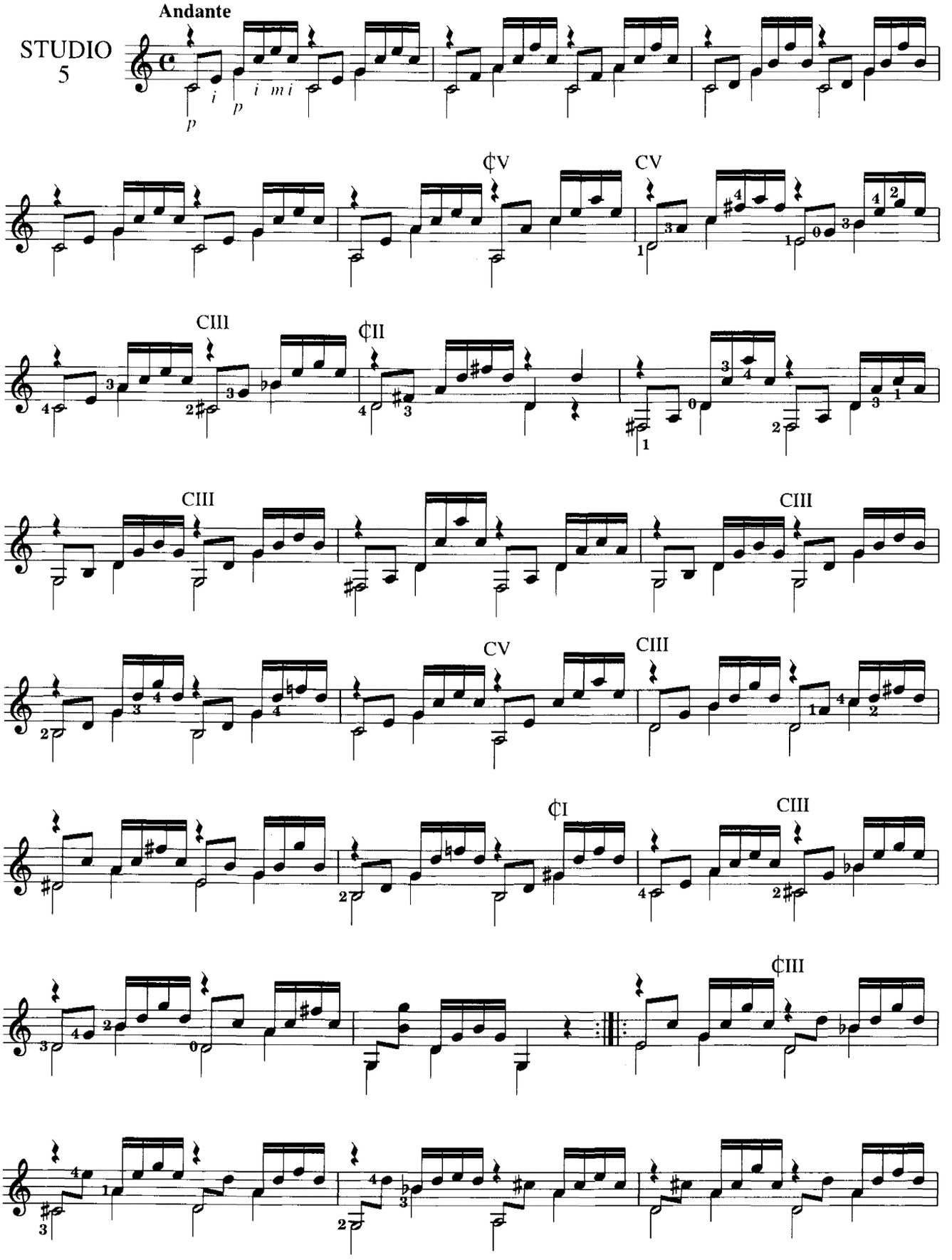
STUDIO
2

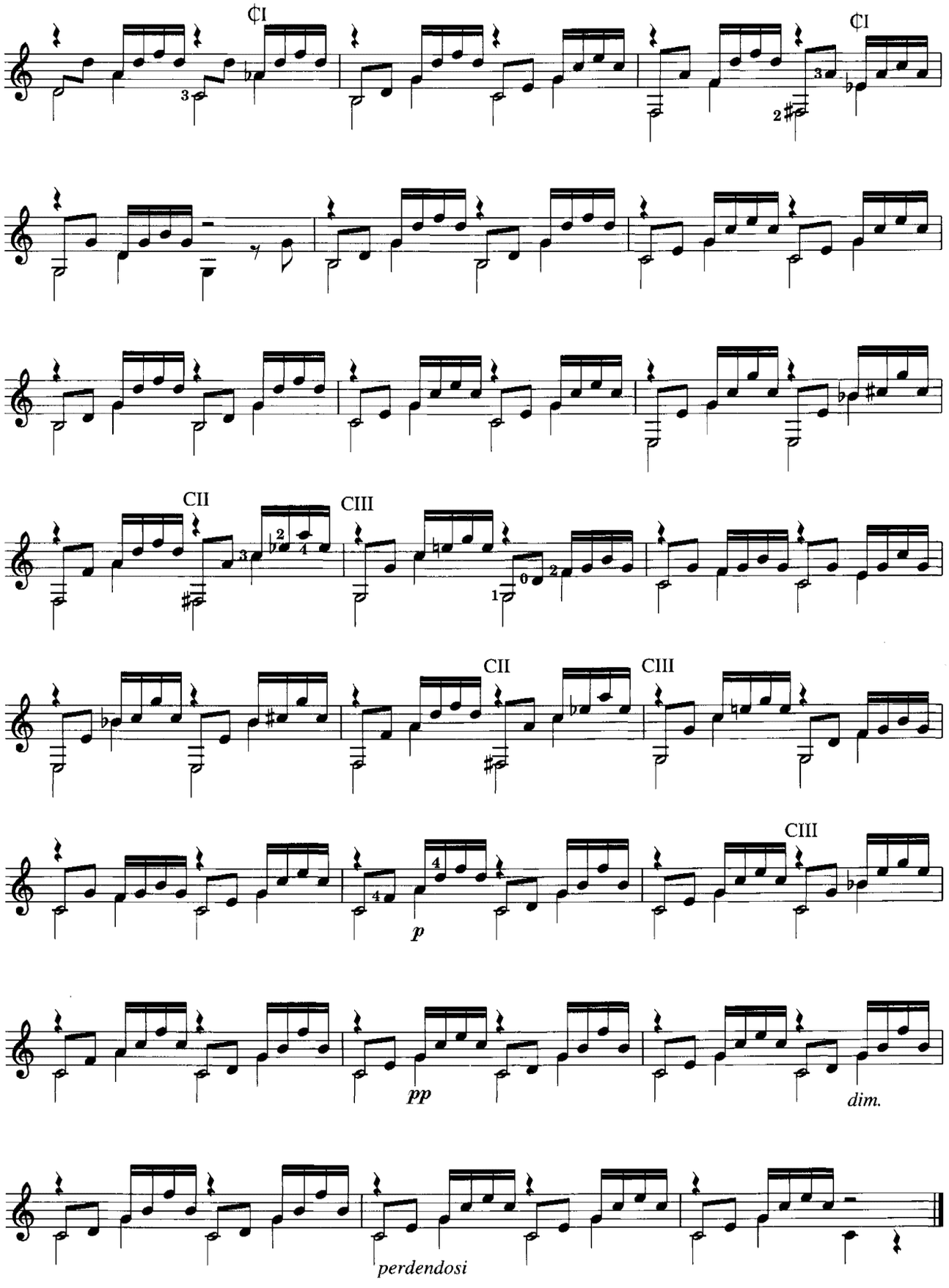
Andante allegro

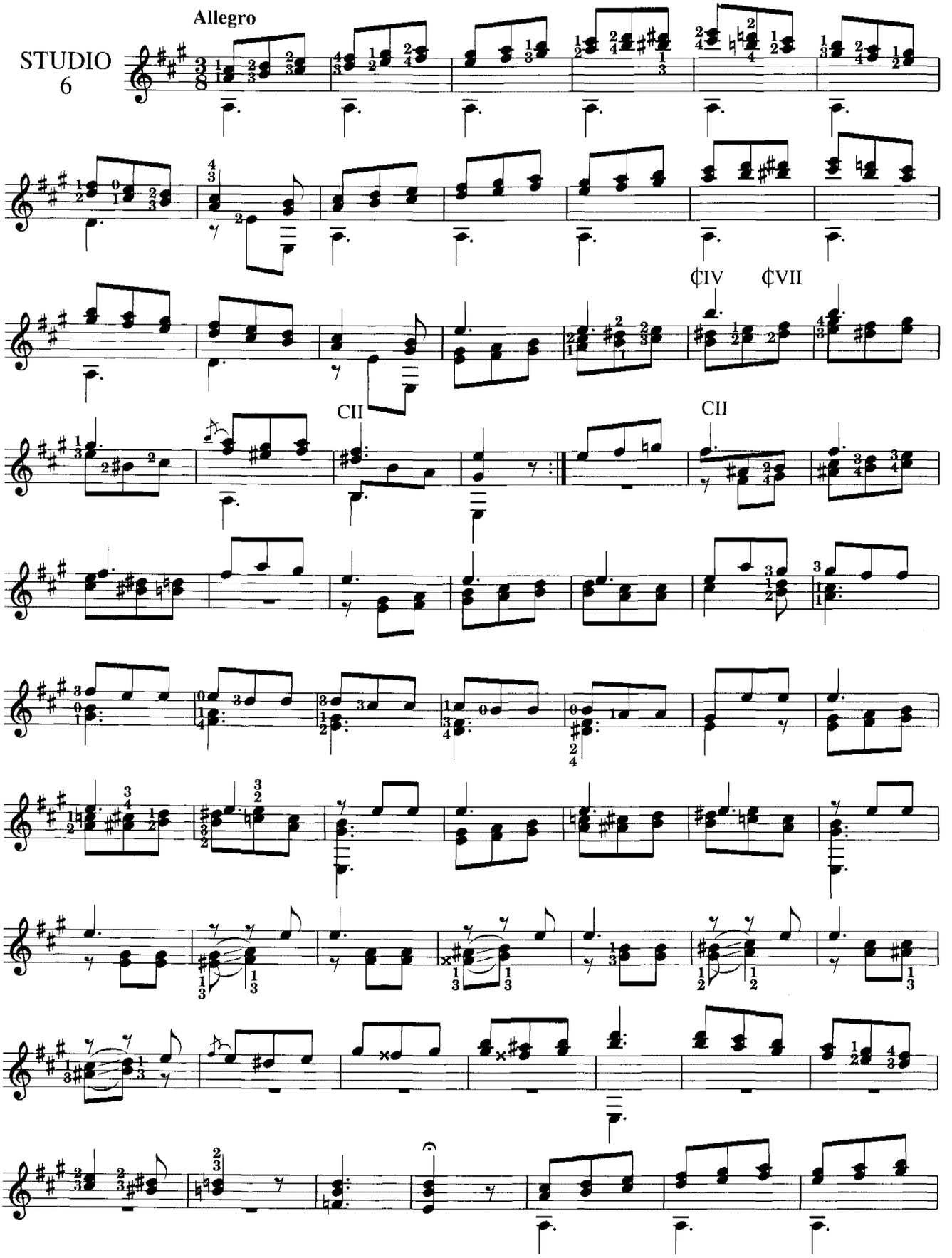


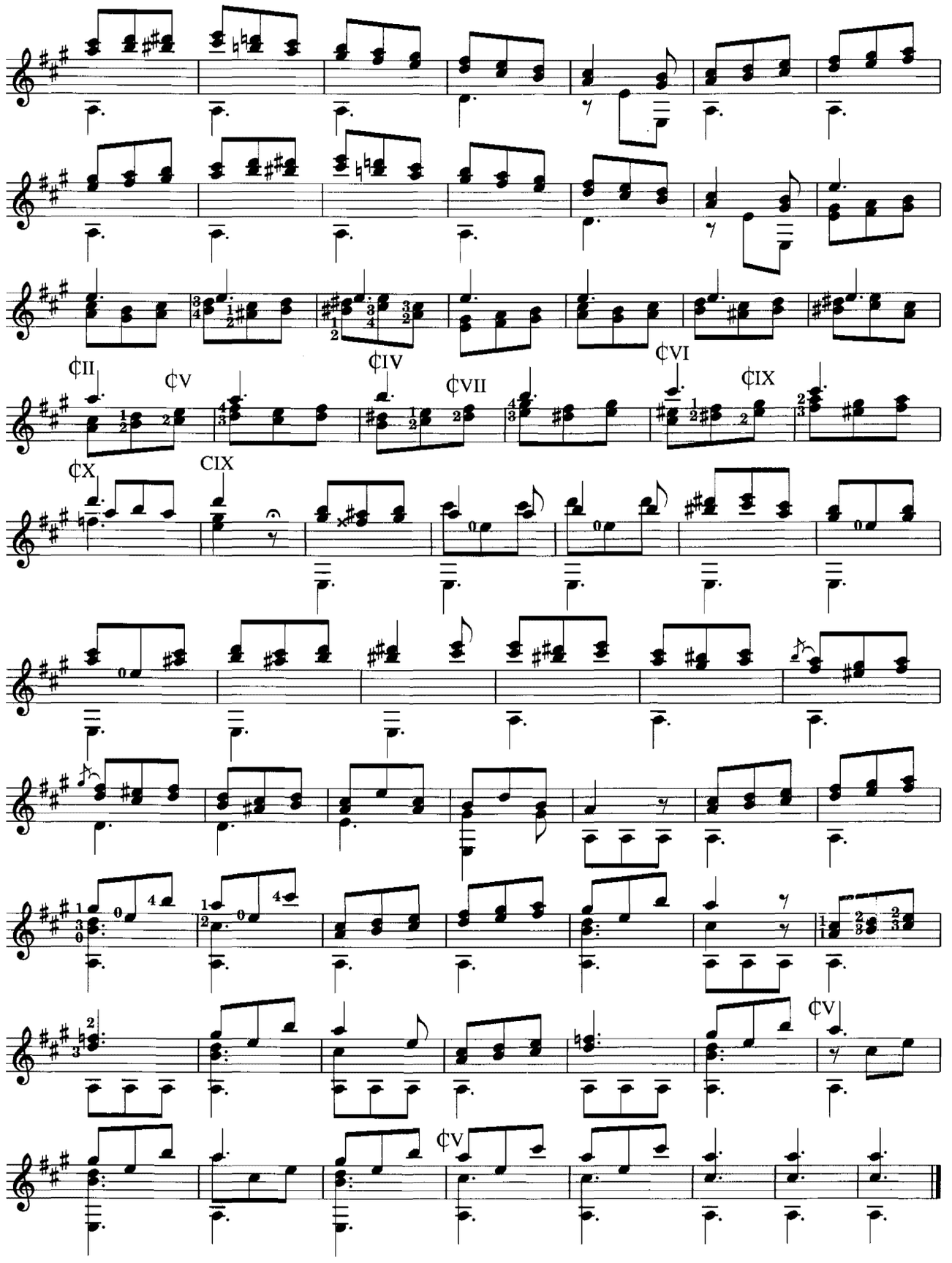

STUDIO
3


Allegretto
STUDIO 4
CV
CV
CVII
¢VII
CVIII


STUDIO 5
Andante
¢V
CV
CIII
¢II
CIII
CIII
CV
CIII
¢I
CIII
¢III


¢I
¢I
CII
CIII
CII
CIII
CIII
p
pp
dim.
perdendosi

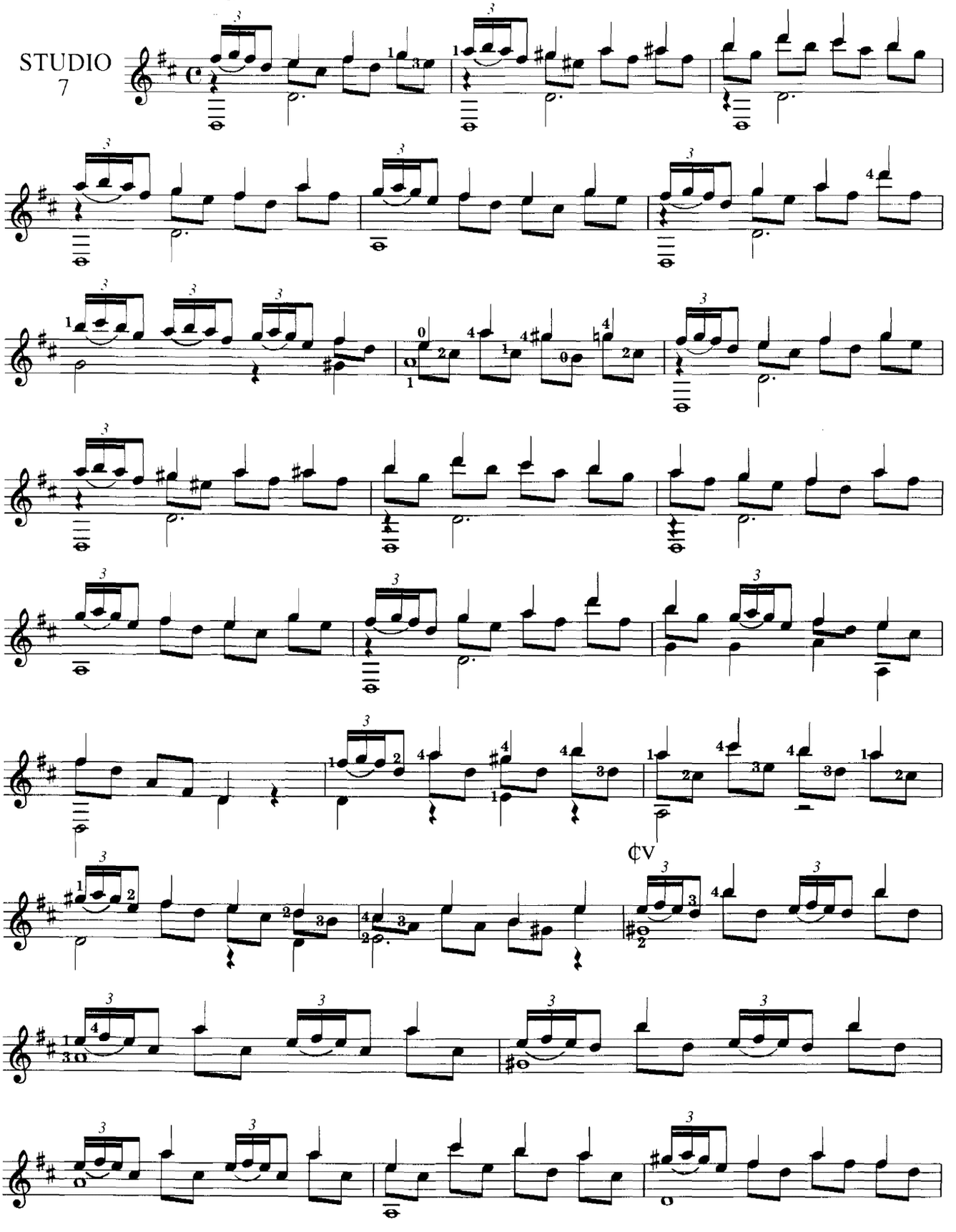

STUDIO
6
Allegro
¢IV
¢VII
CII
CII

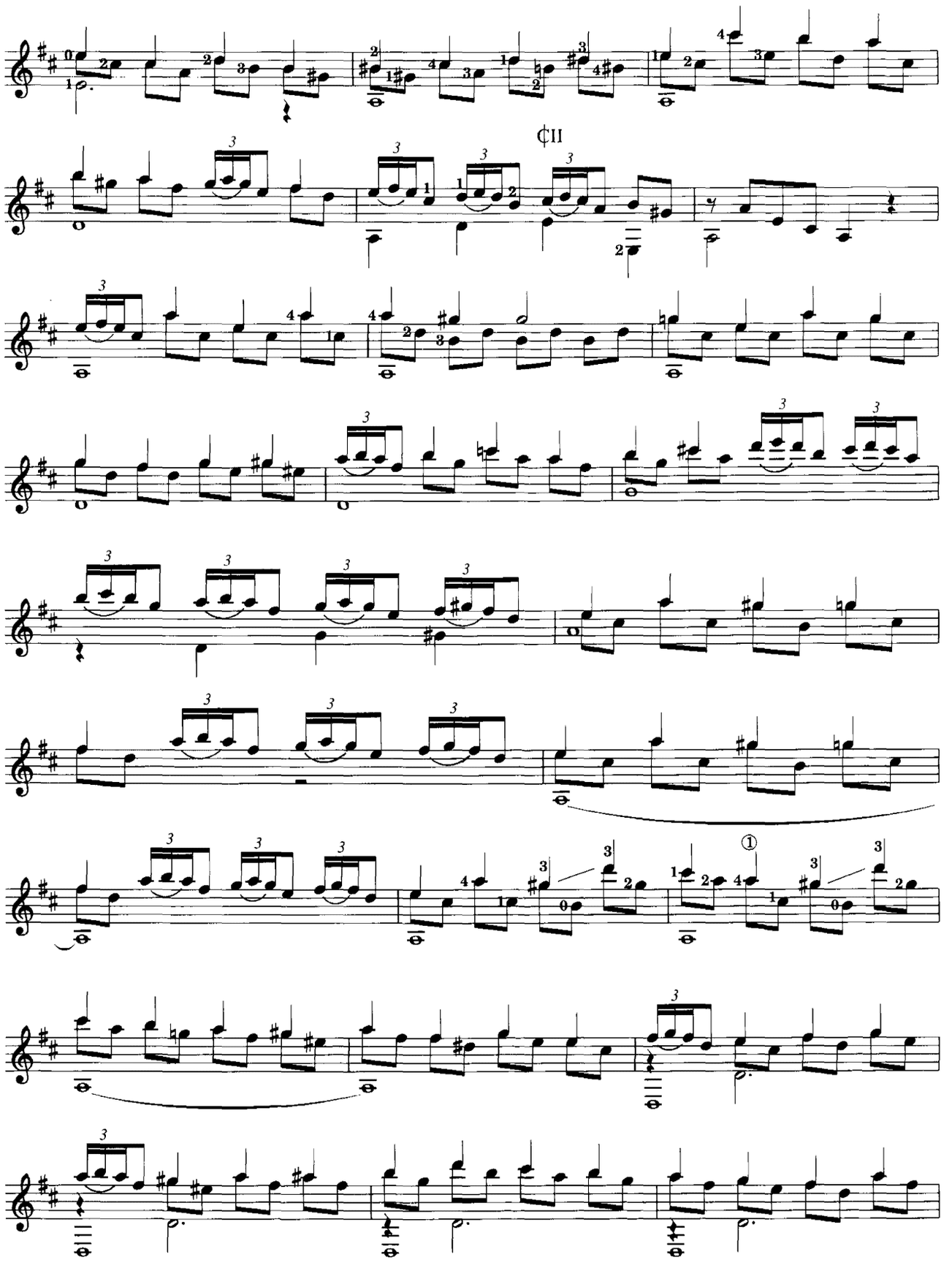

¢II
¢V
¢IV
¢VII
¢VI
¢IX
¢X
CIX
¢V
¢V

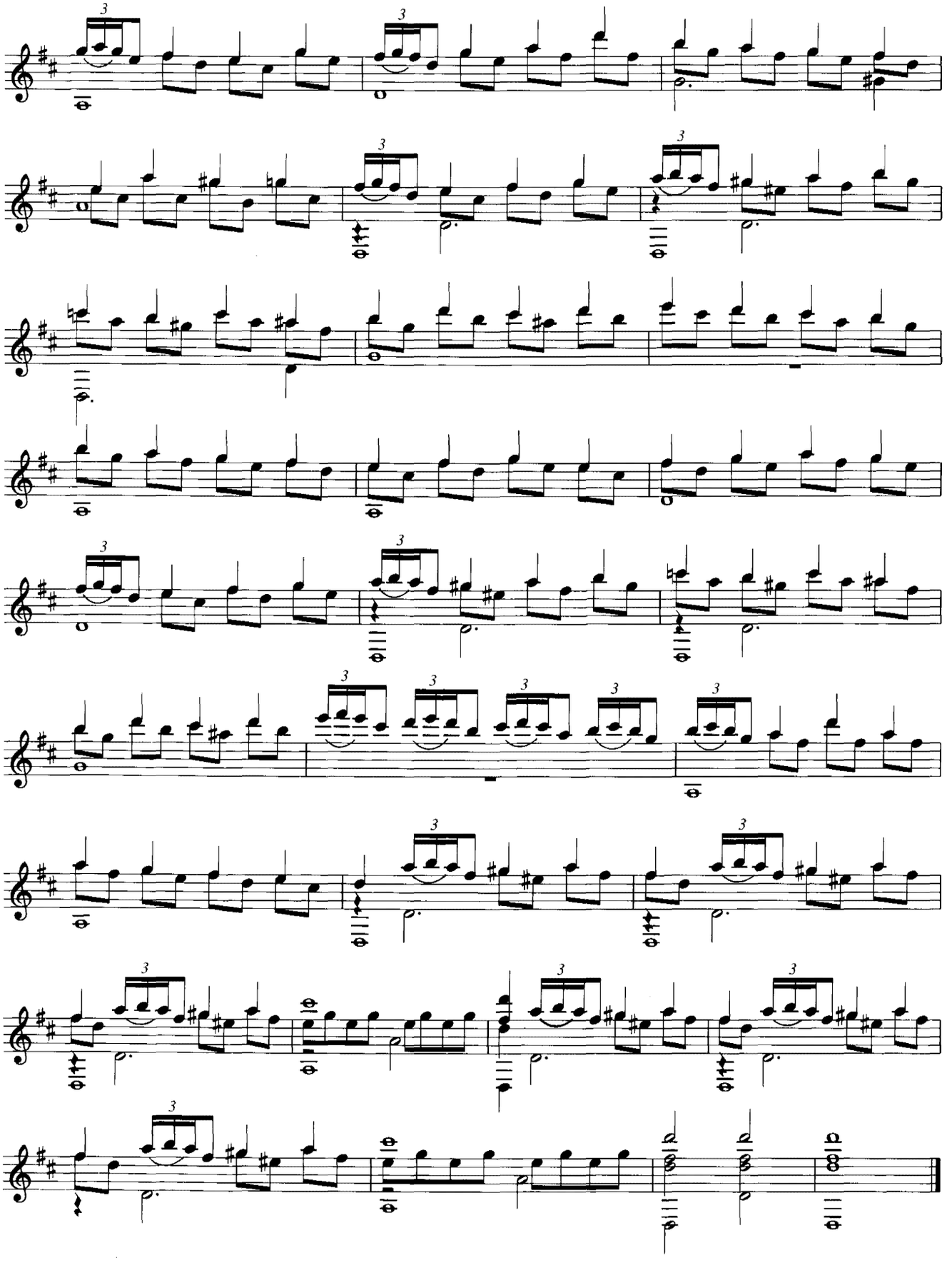
Tune 6th String to D

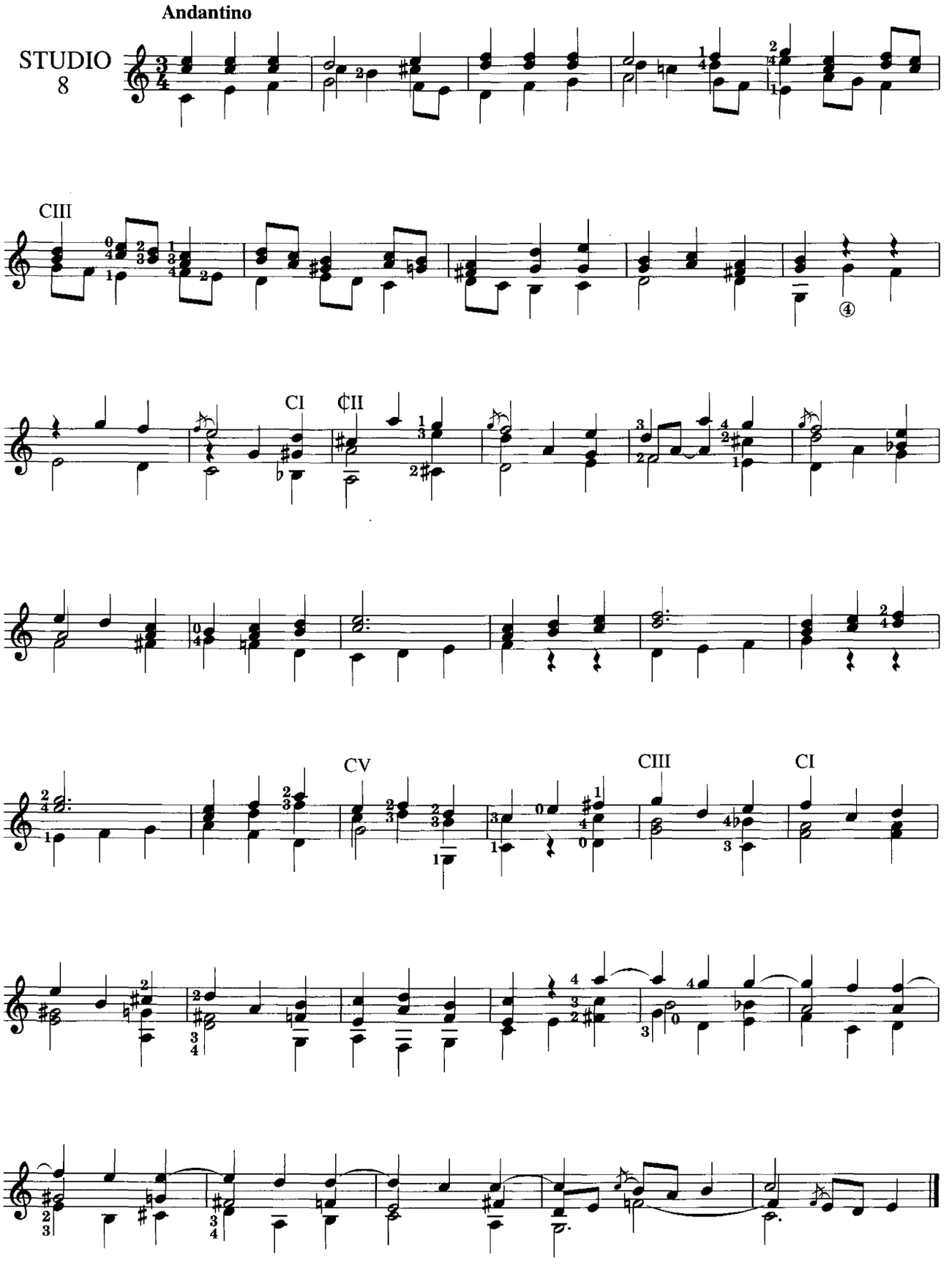
Allegro

STUDIO
7

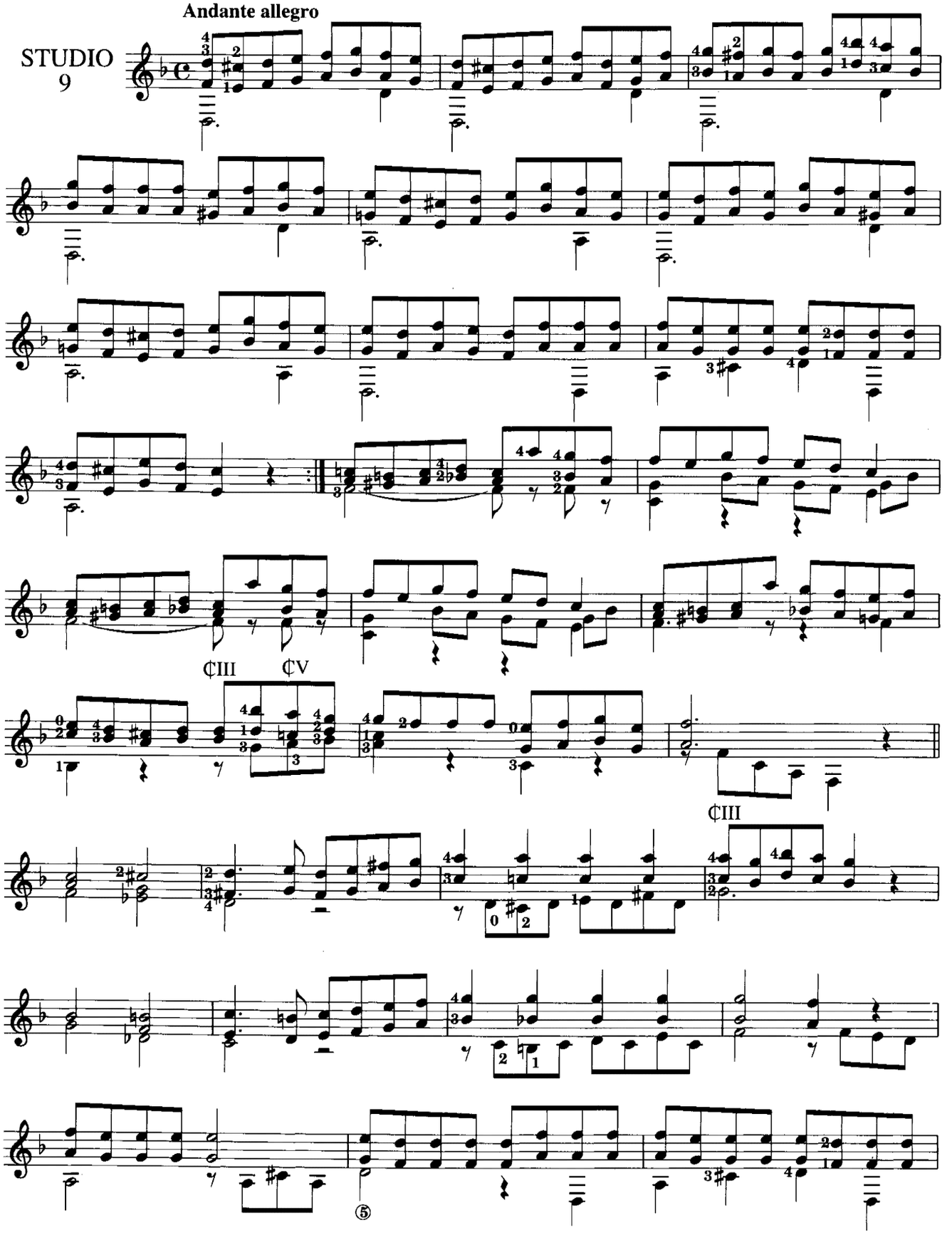


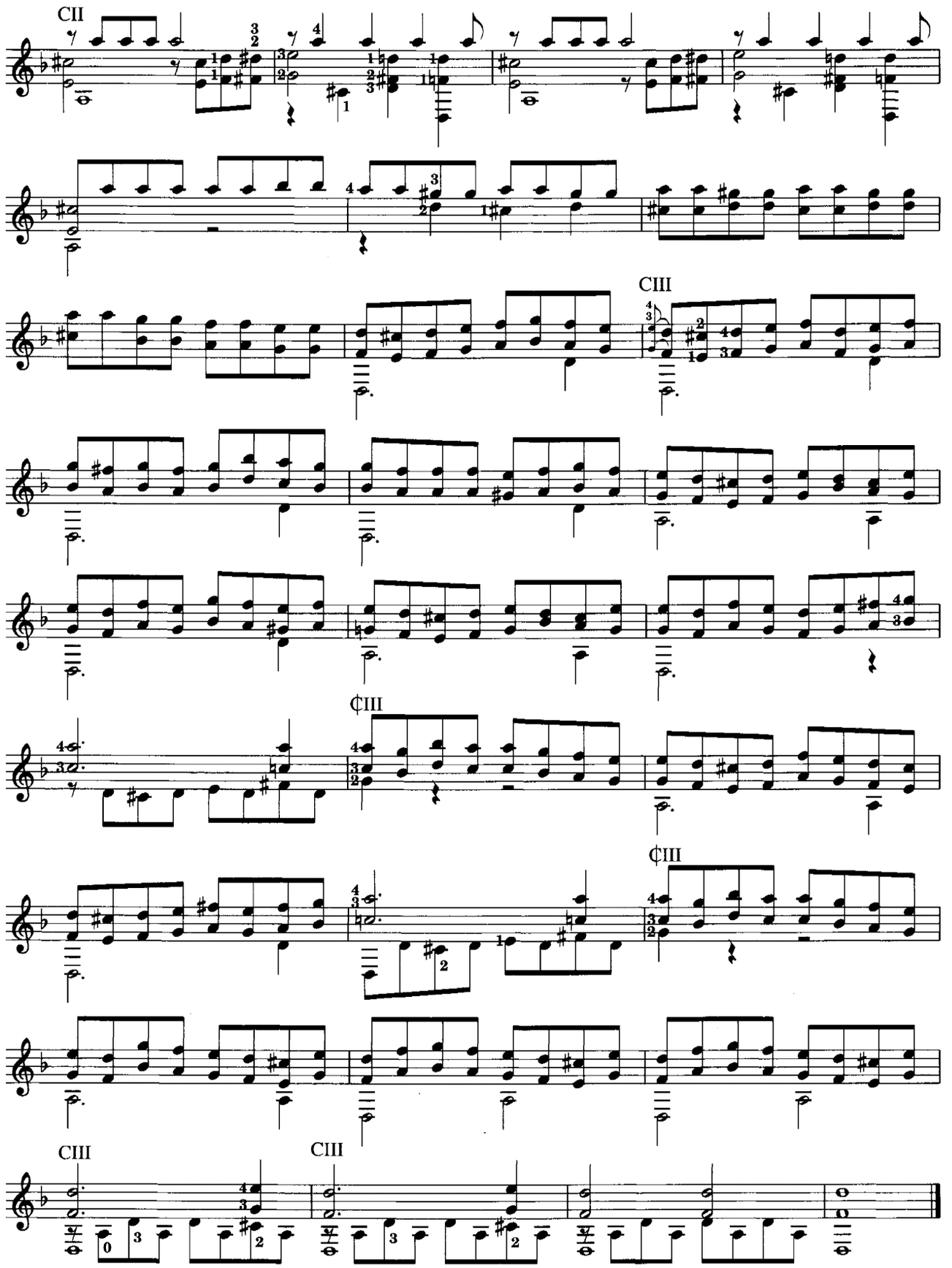





Andantino
STUDIO
8
CIII
CI
¢II
CV
CIII
CI

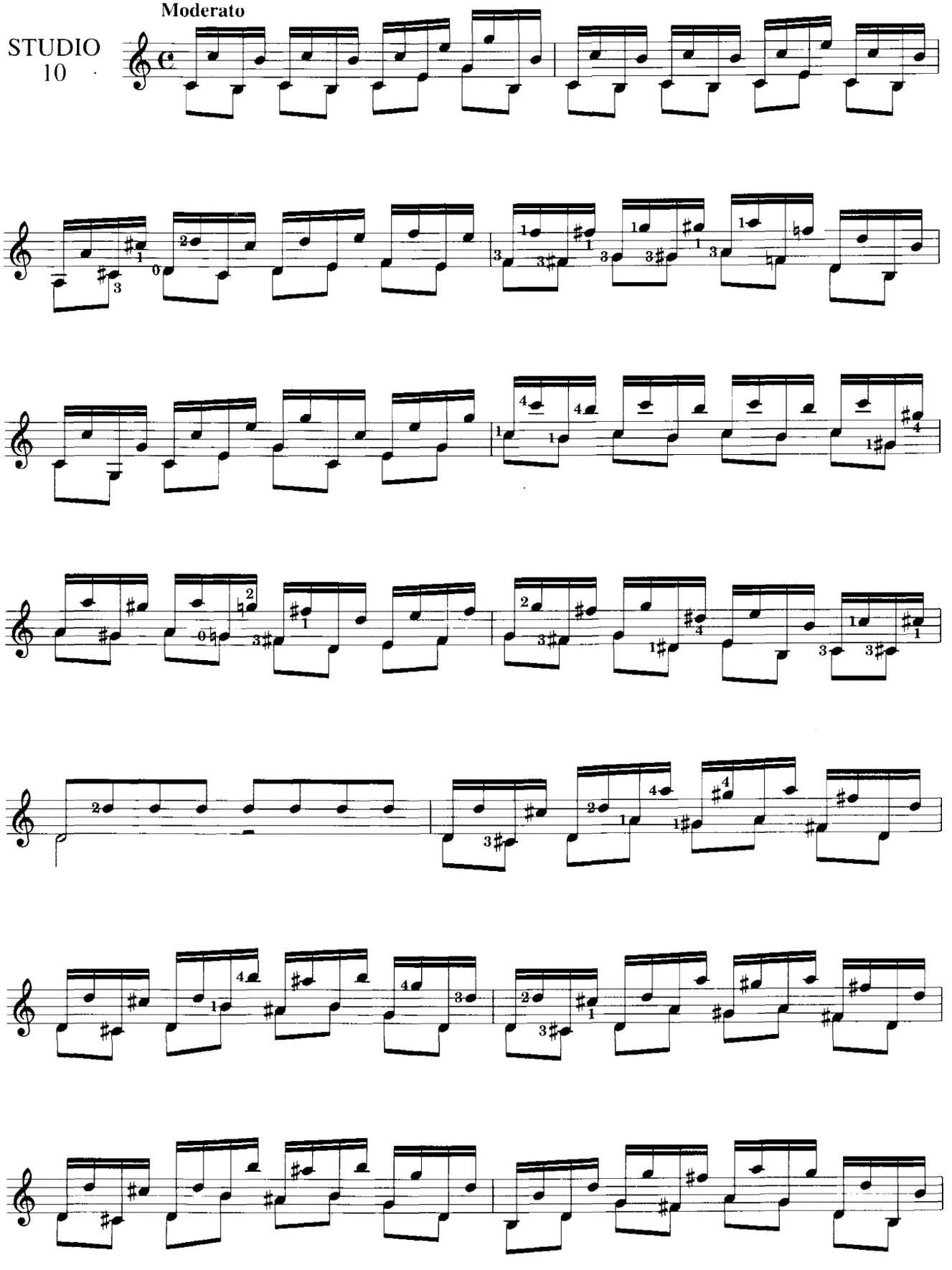
Tune 6th String to D

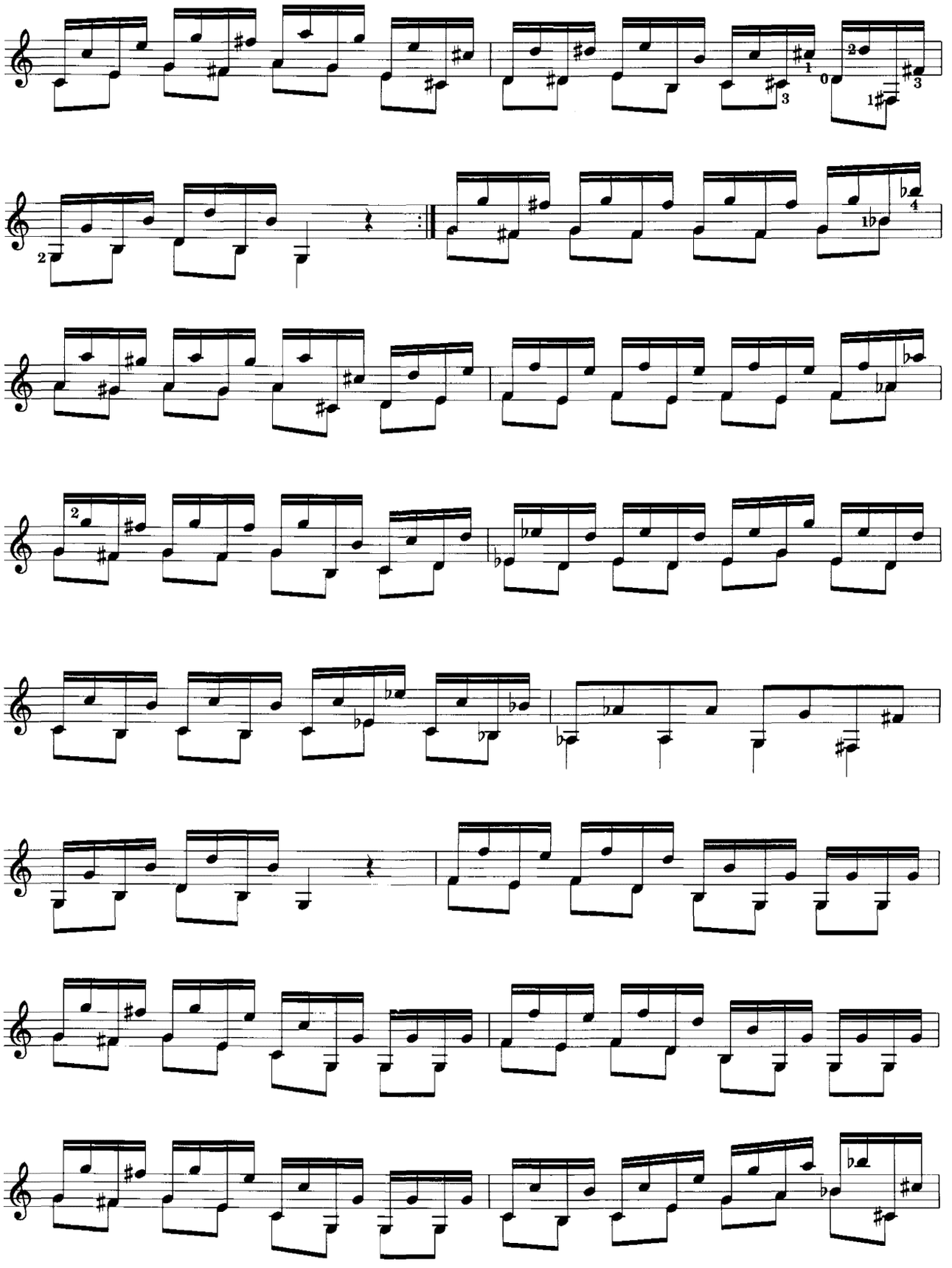


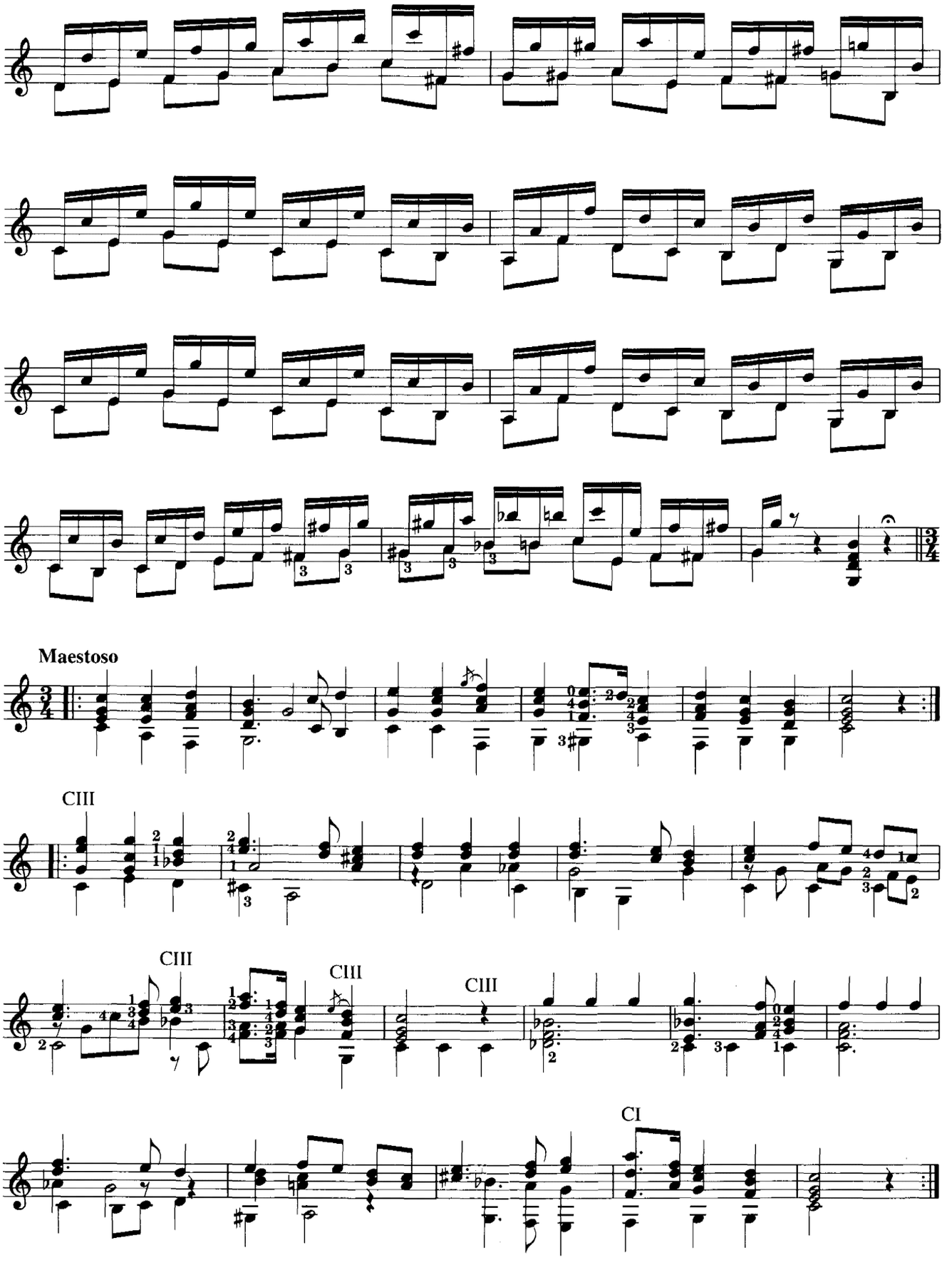

CII
CIII
¢III
¢III
CIII
CIII

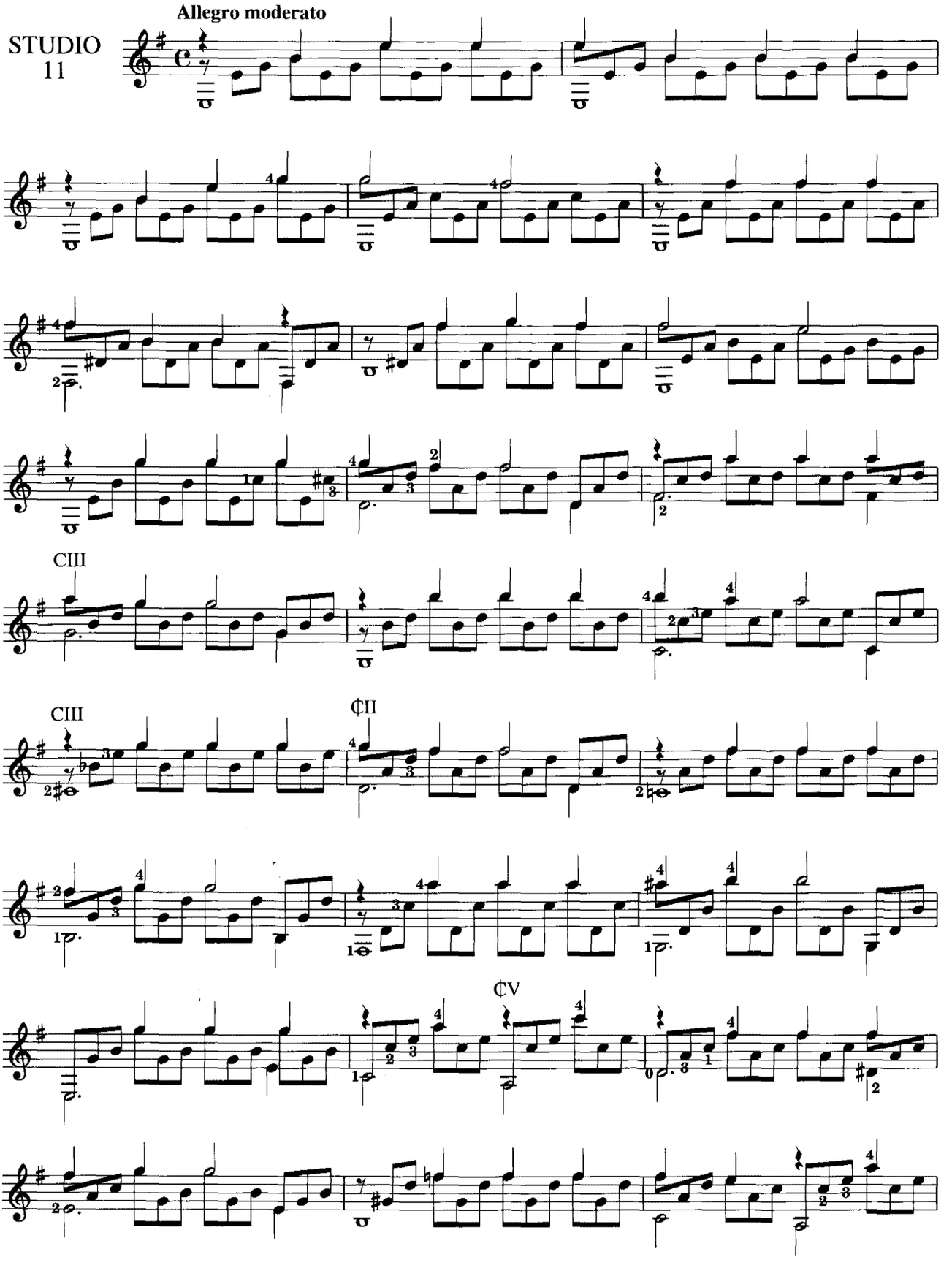
STUDIO
10

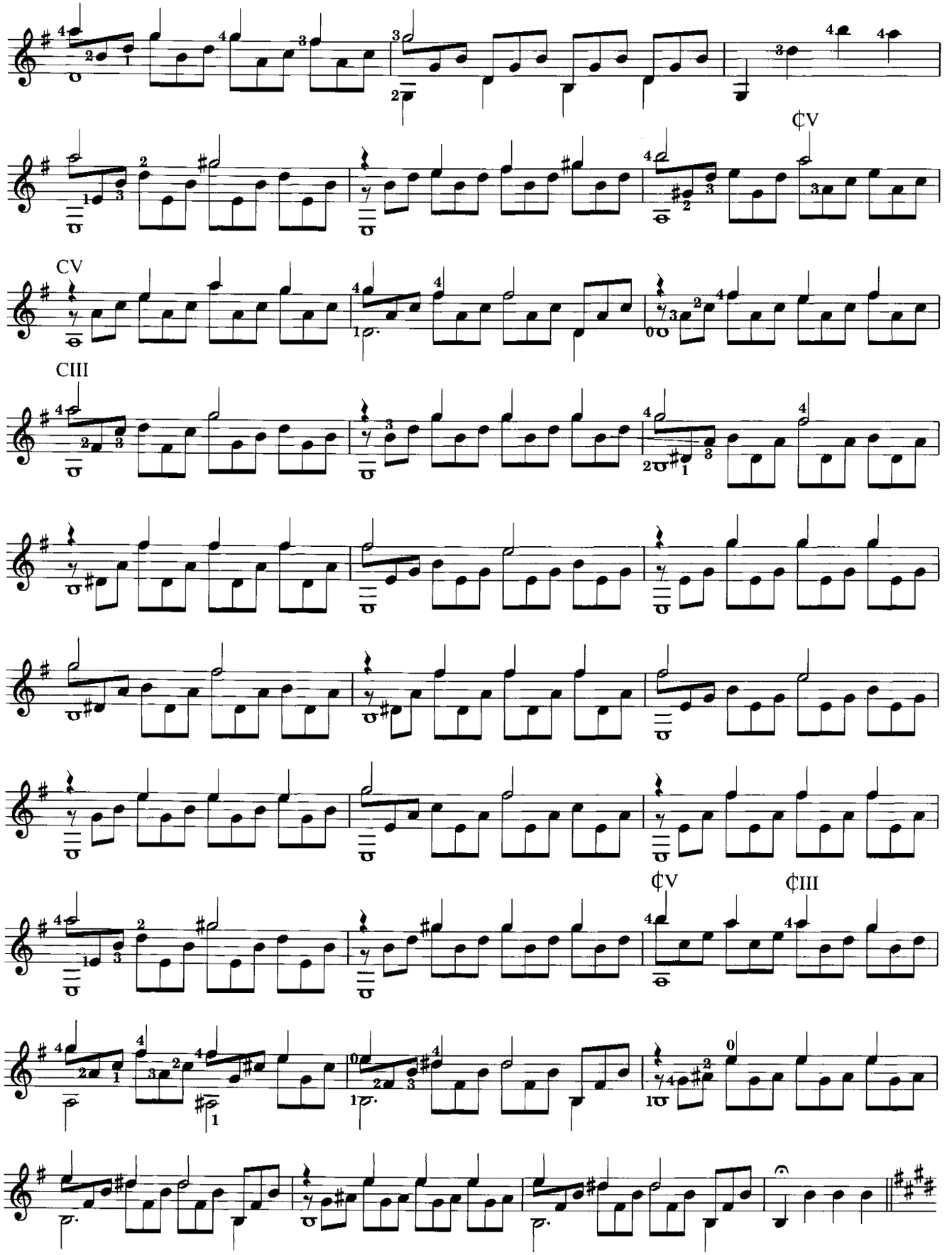
Moderato

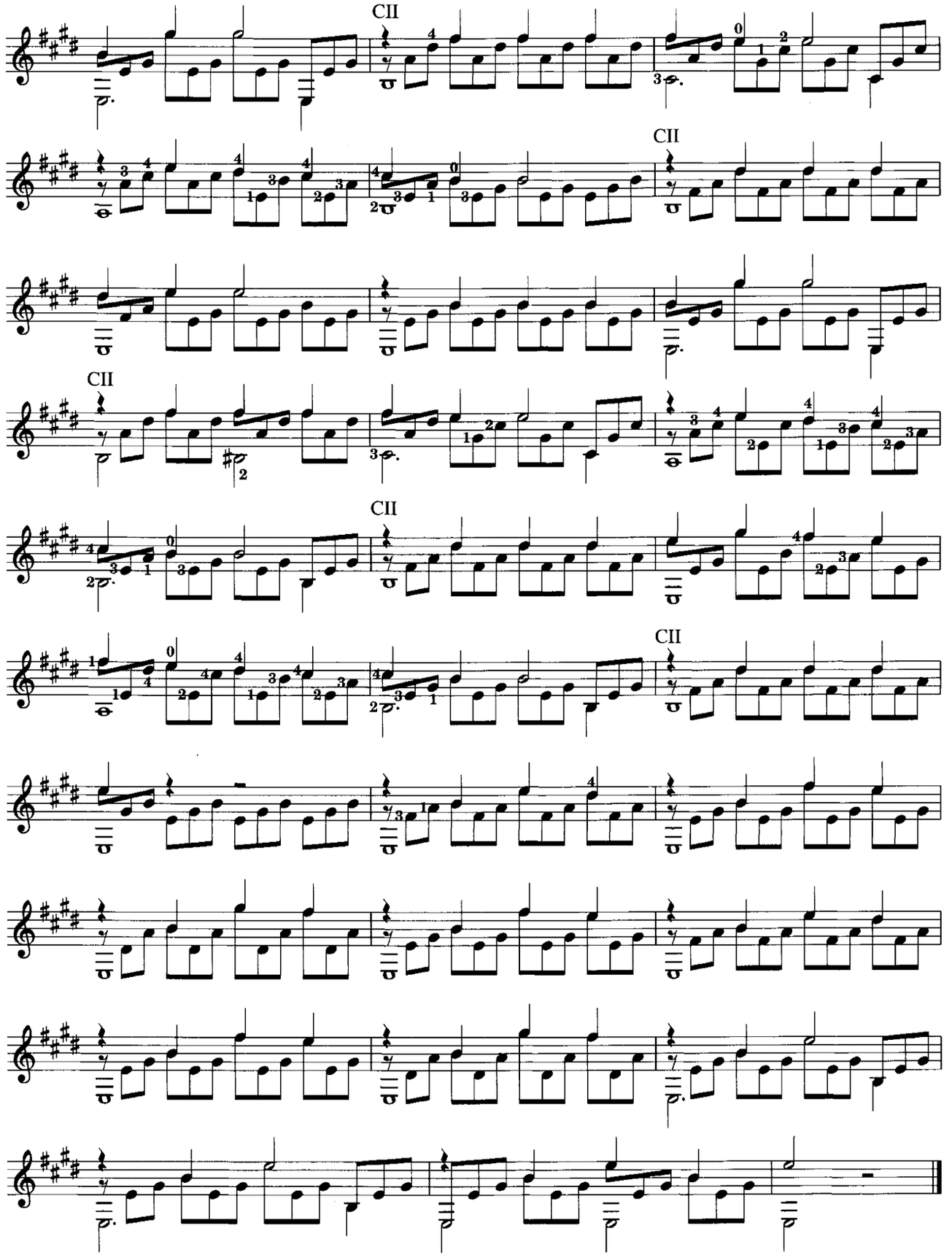


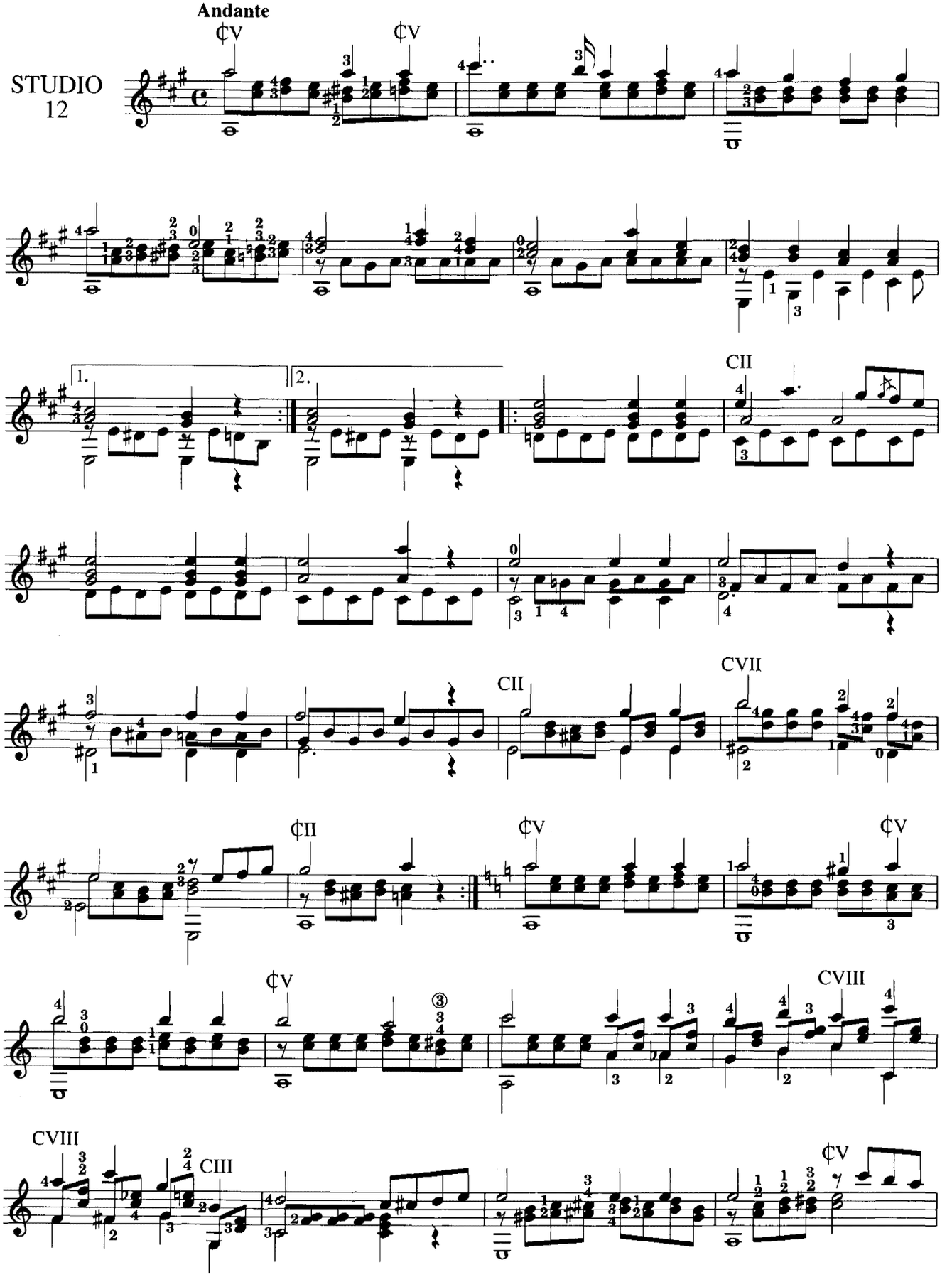


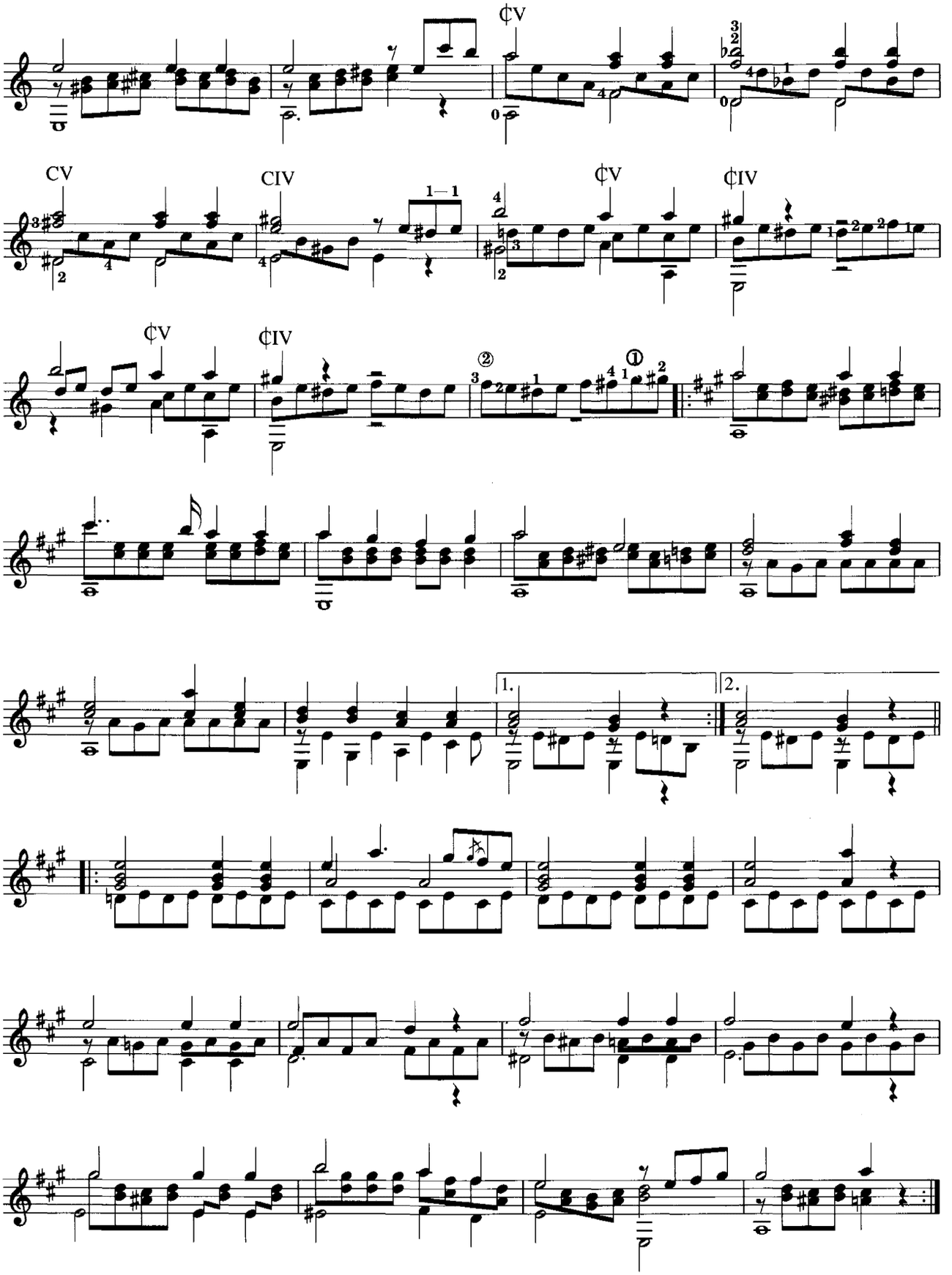

Maestoso
CIII
CIII
CIII
CIII
CI


STUDIO
11
Allegro moderato
CIII
CIII
¢II
¢V


¢V
CV
CIII
¢V
¢III


CII
CII
CII
CII
CII


Andante
STUDIO
12
¢V
¢V
1.
2.
CII
CII
CVII
¢II
¢V
¢V
¢V
CVIII
CVIII
CIII
¢V


¢V
CV
CIV
¢V
¢IV
¢V
¢IV
1.
2.

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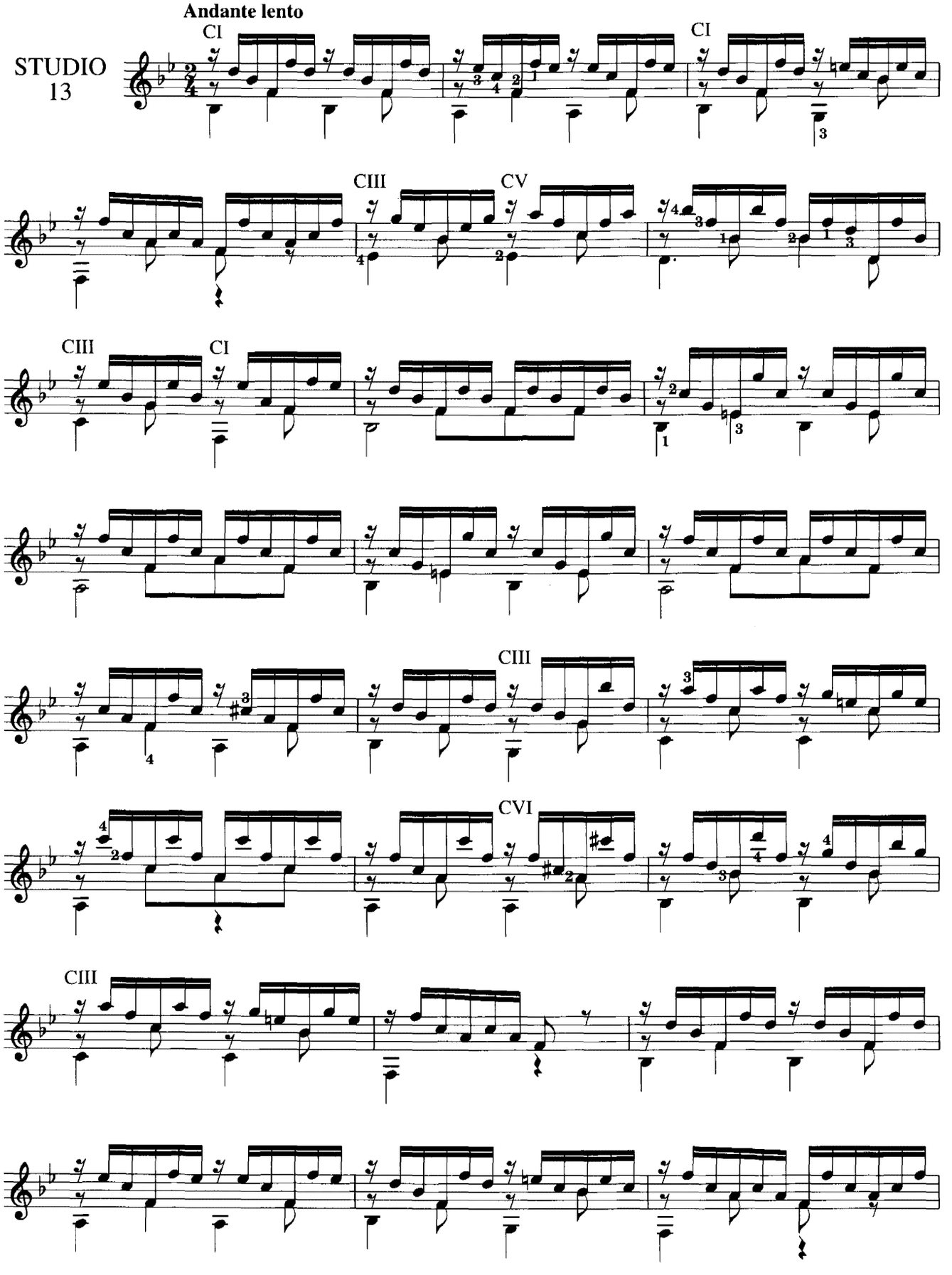
TWELVE STUDIES FOR THE GUITAR
to Serve as a Continuation of the First Twelve (Opus 6)

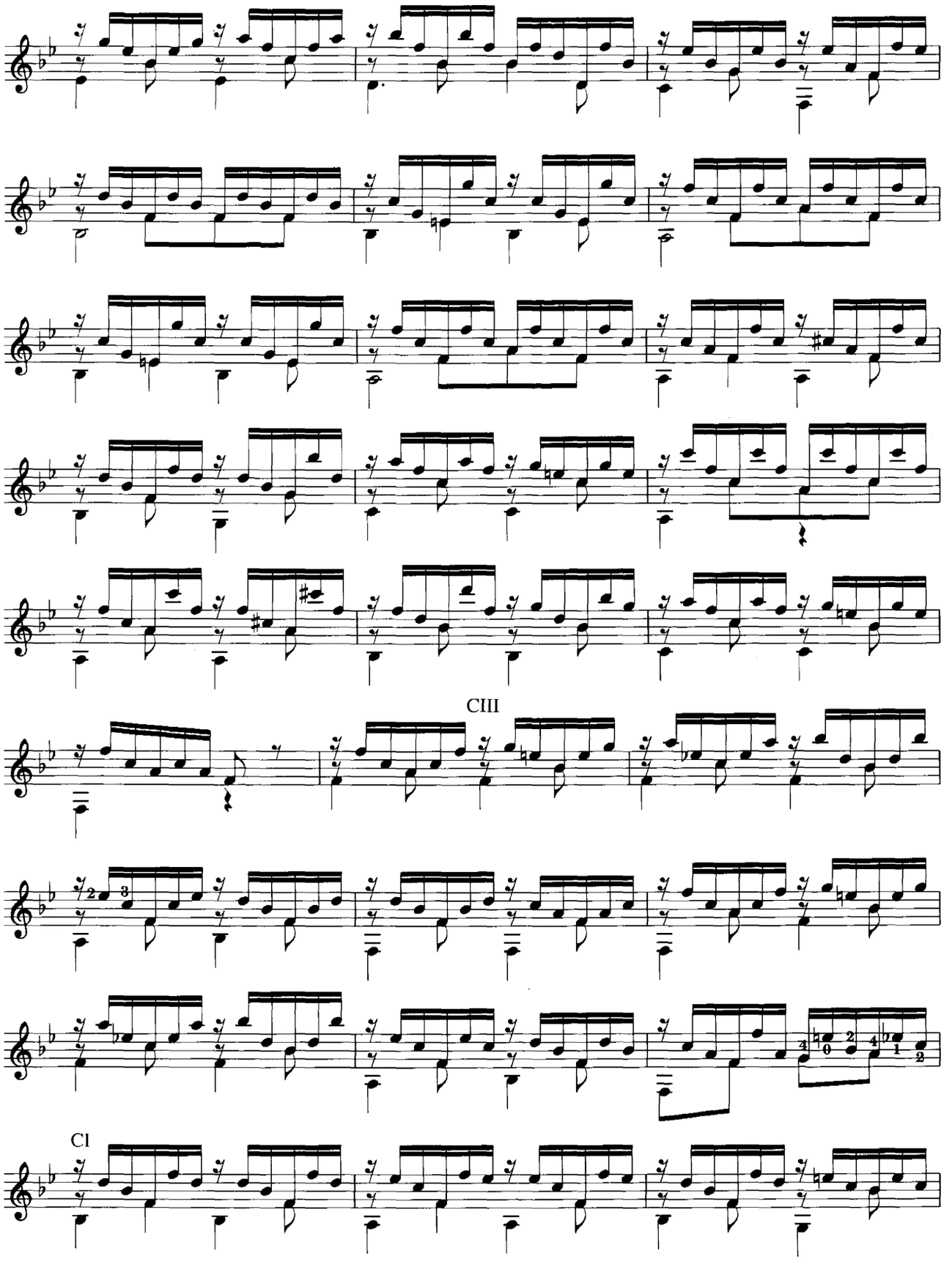
Fernando Sor
Opus 29

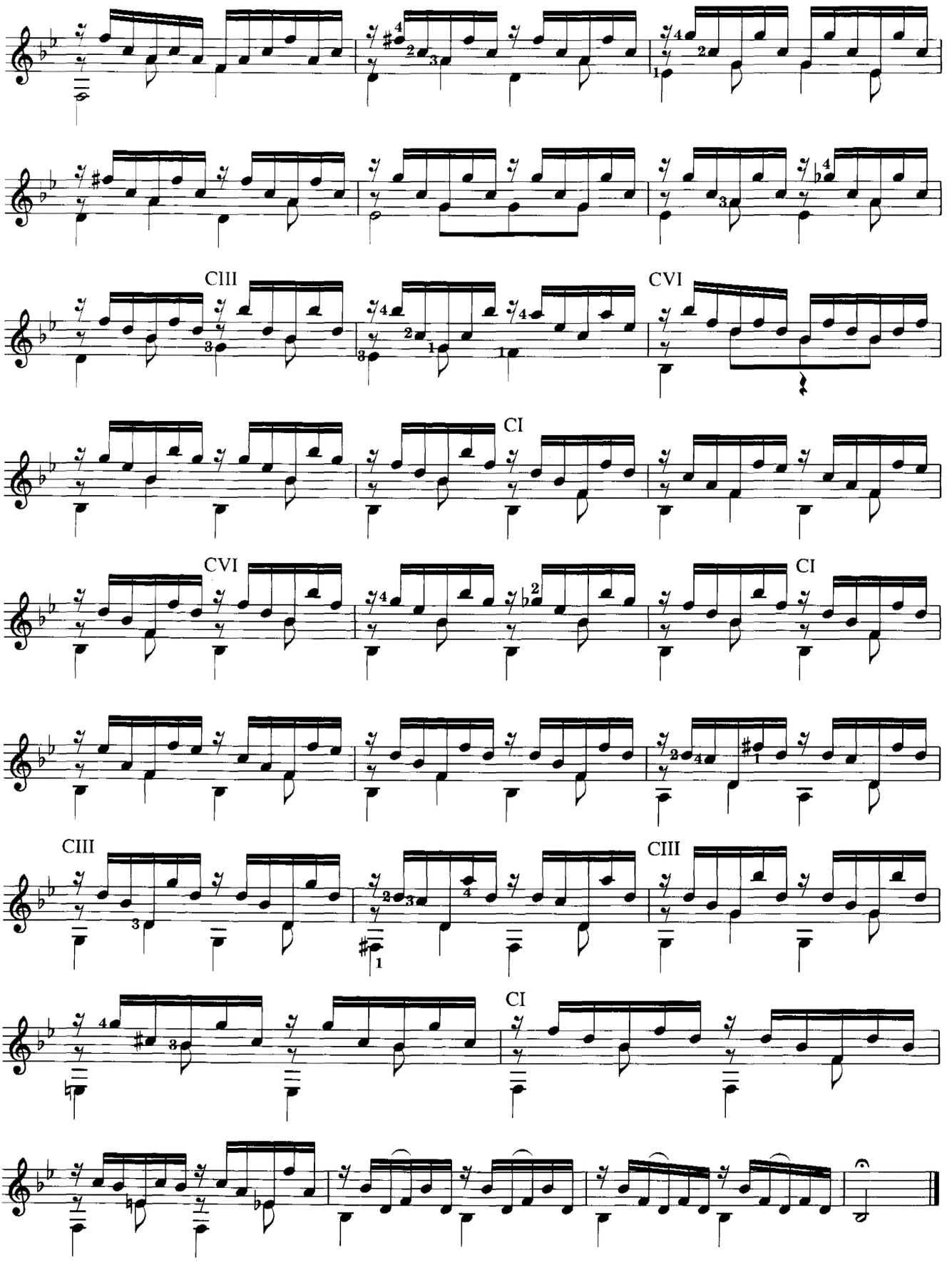
(Advanced Level)

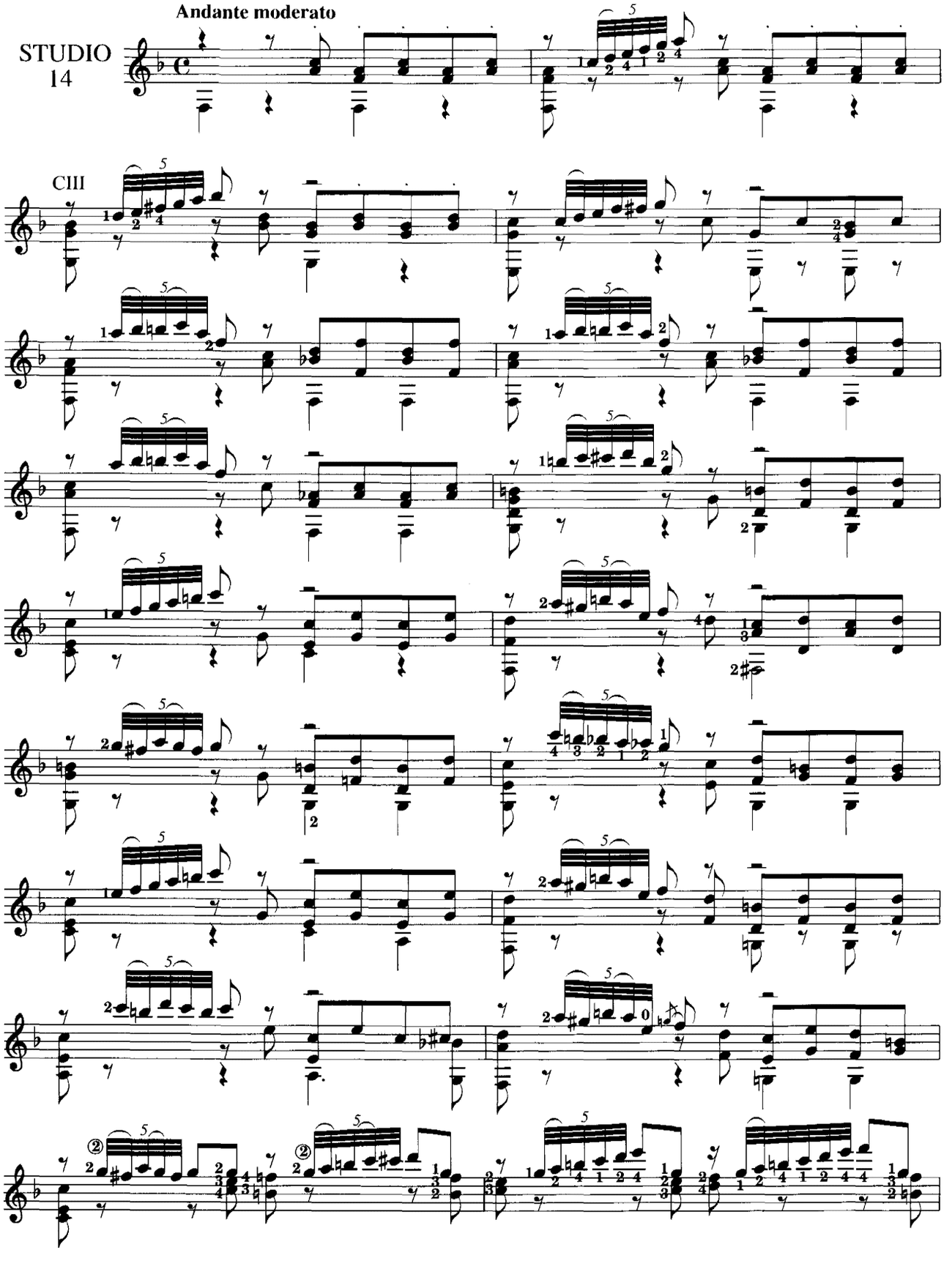
STUDIO 13

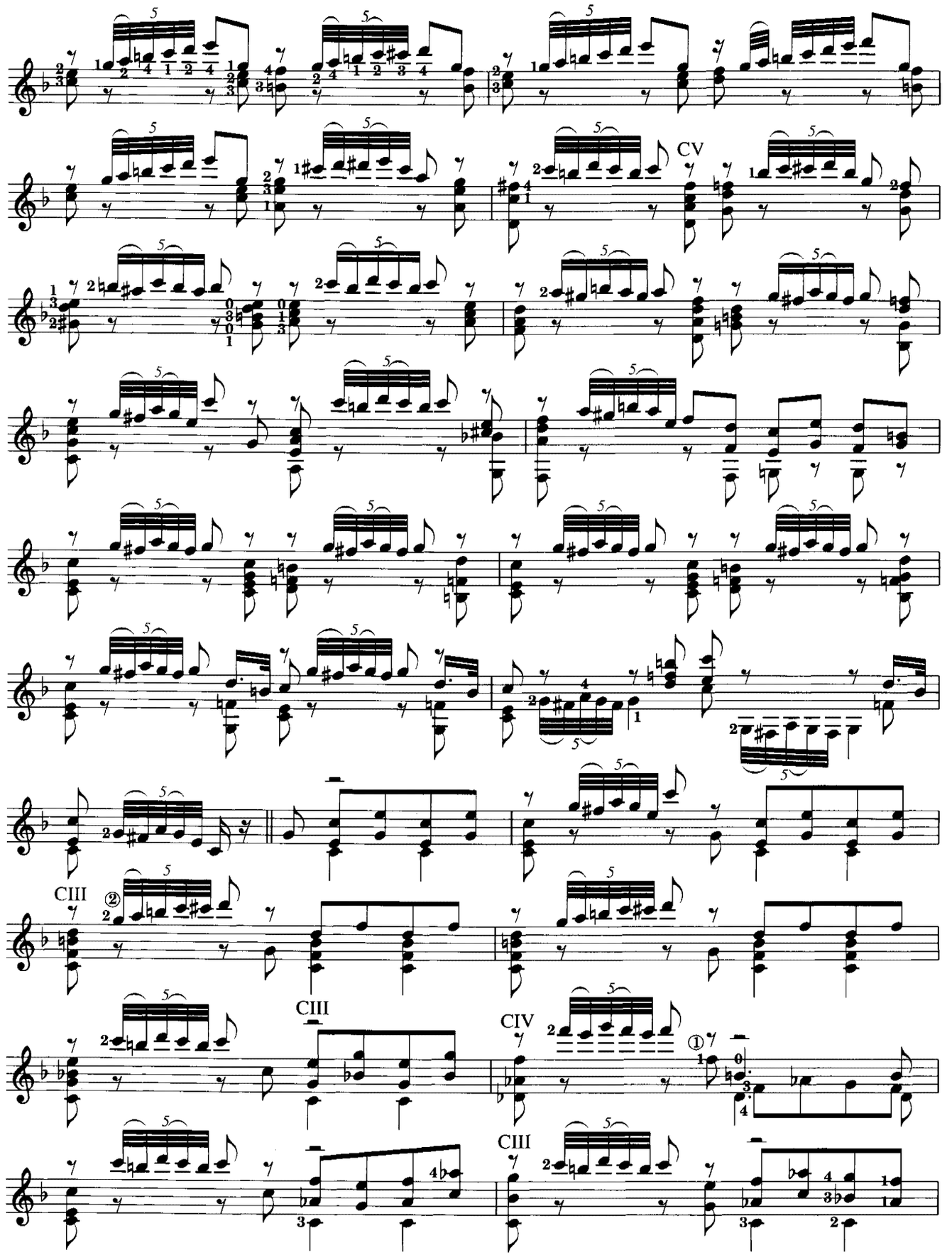
Andante lento

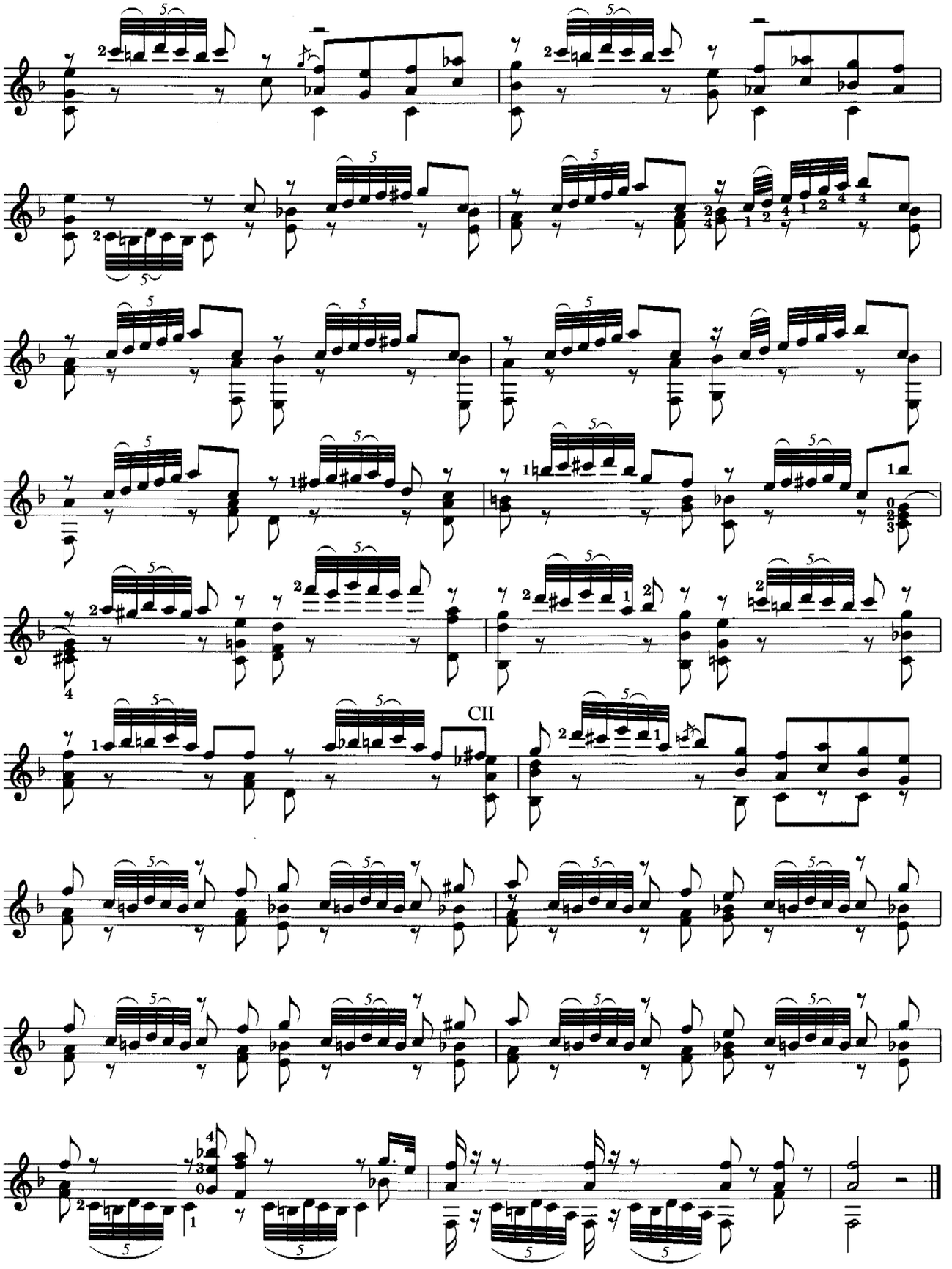


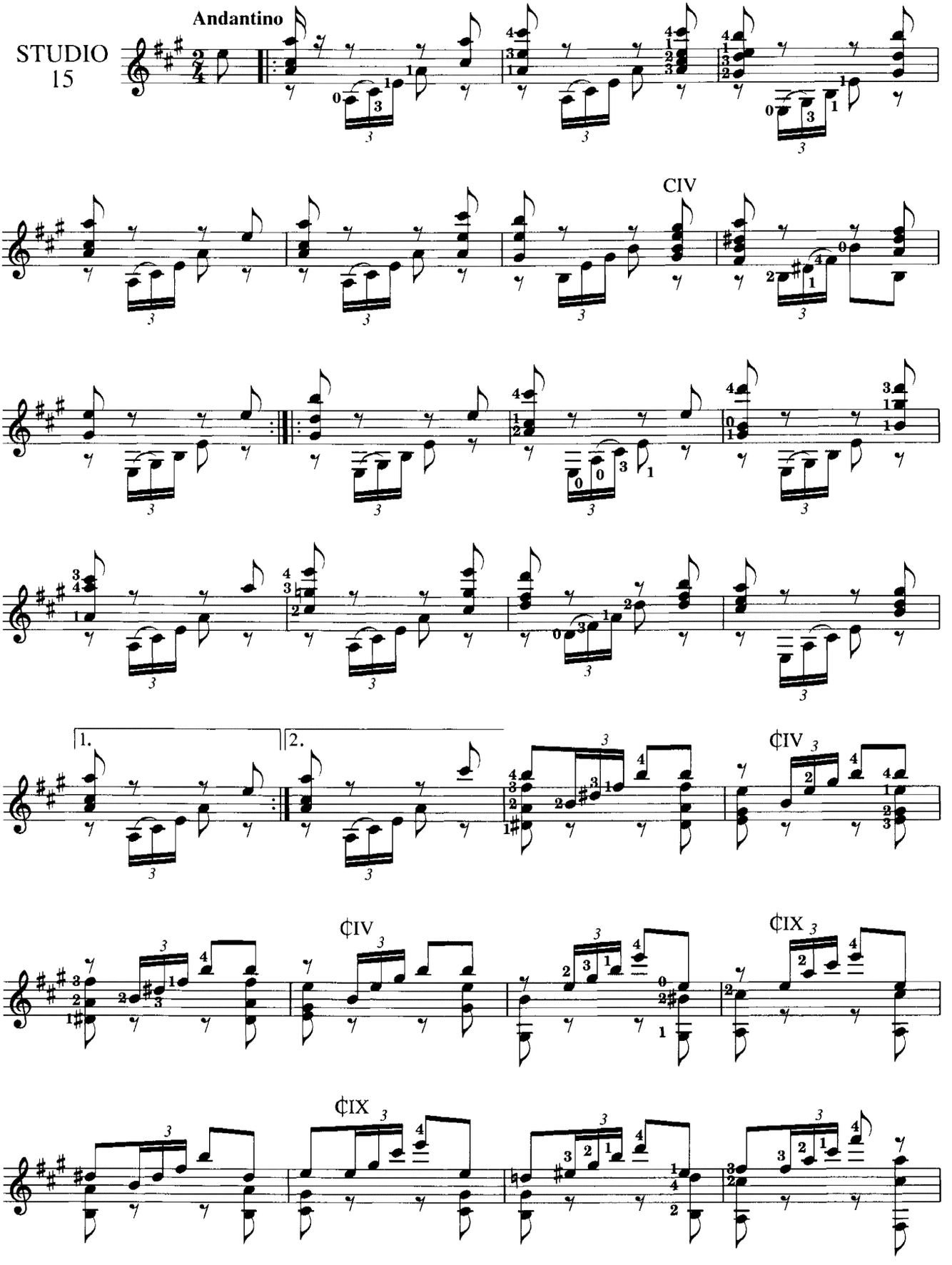

CIII
CI

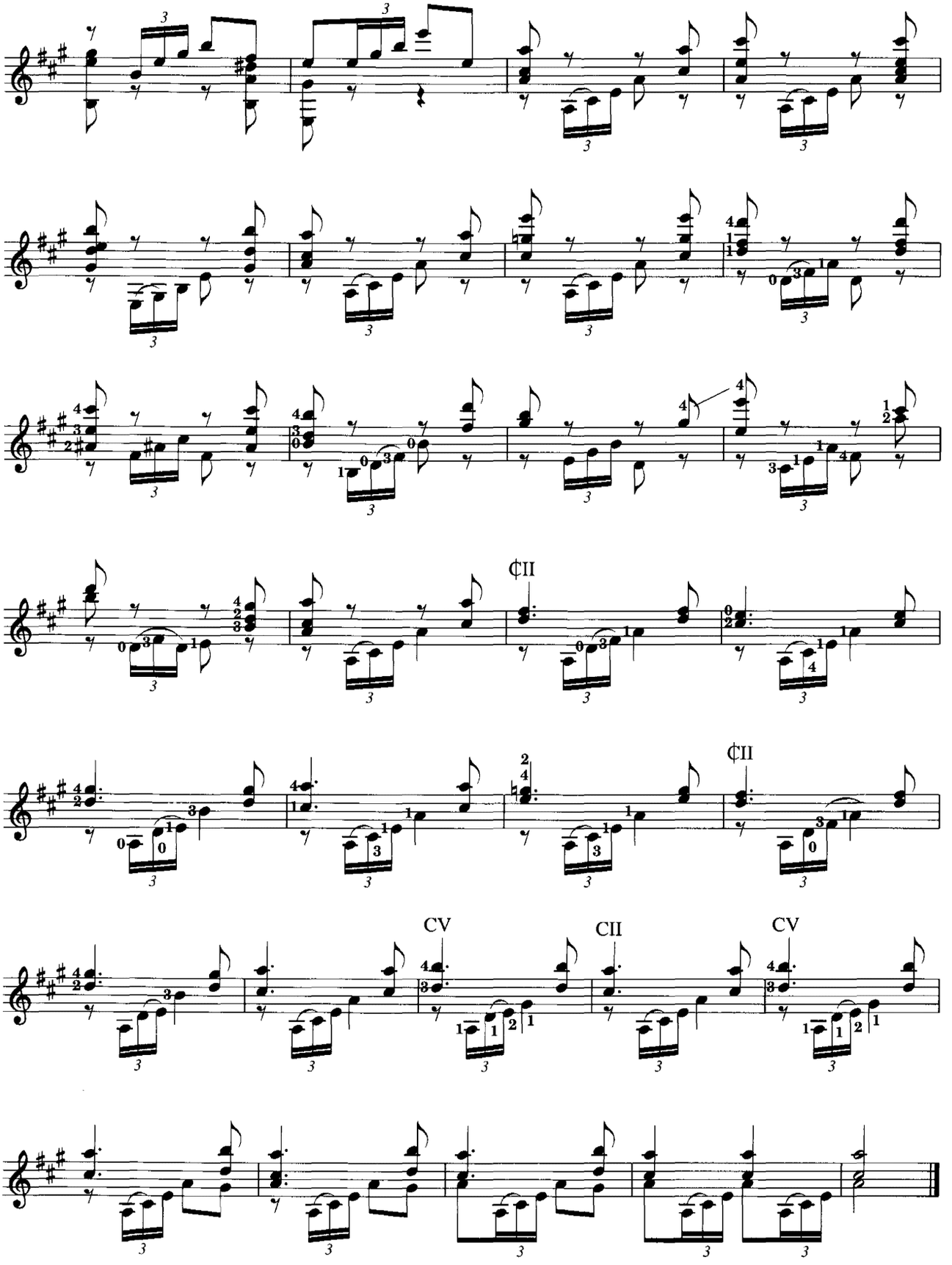

CIII
CVI
CI
CVI
CI
CIII
CIII
CI


Andante moderato
STUDIO
14
CIII

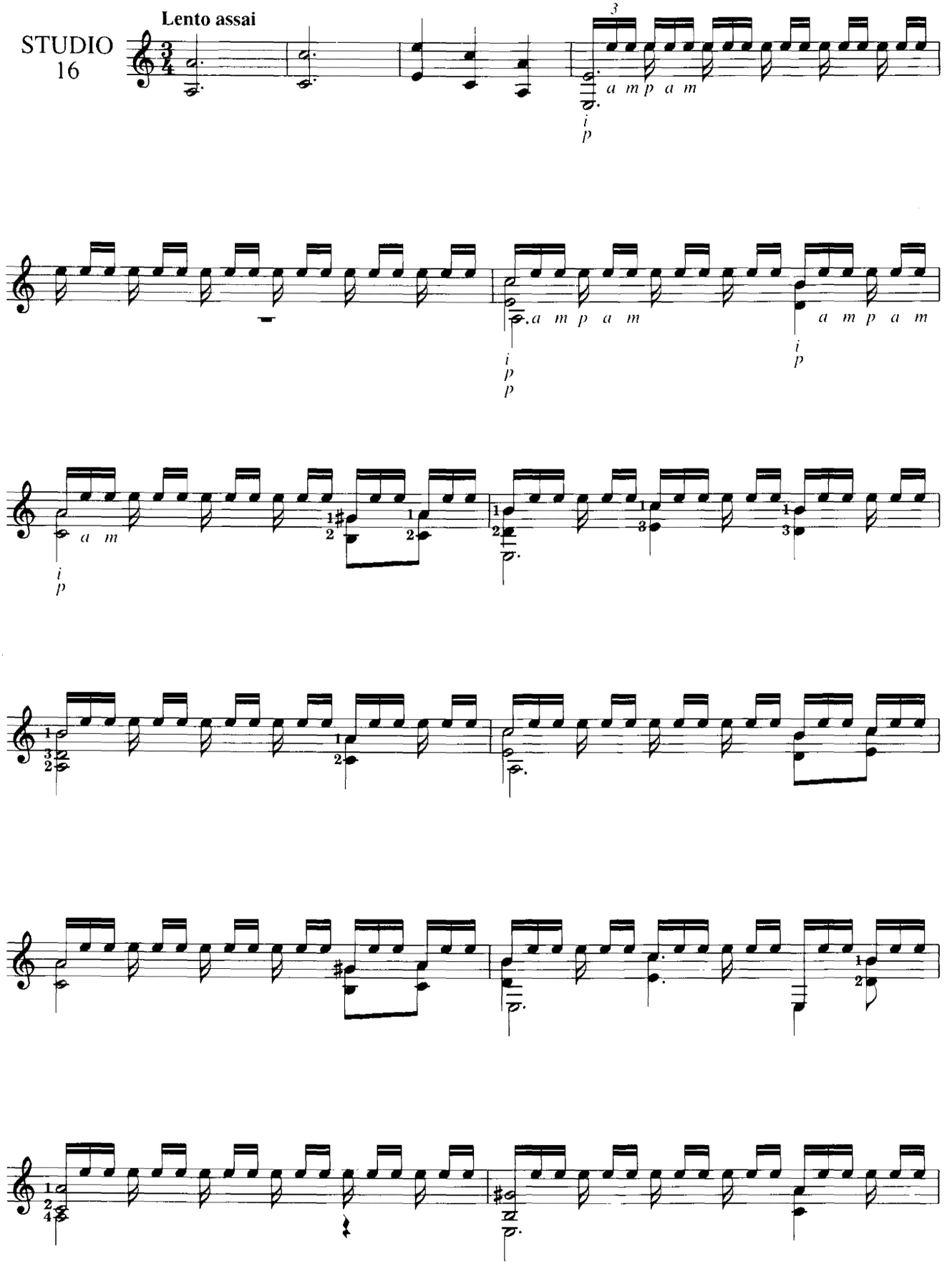

CV
CIII
CIII
CIV
CIII

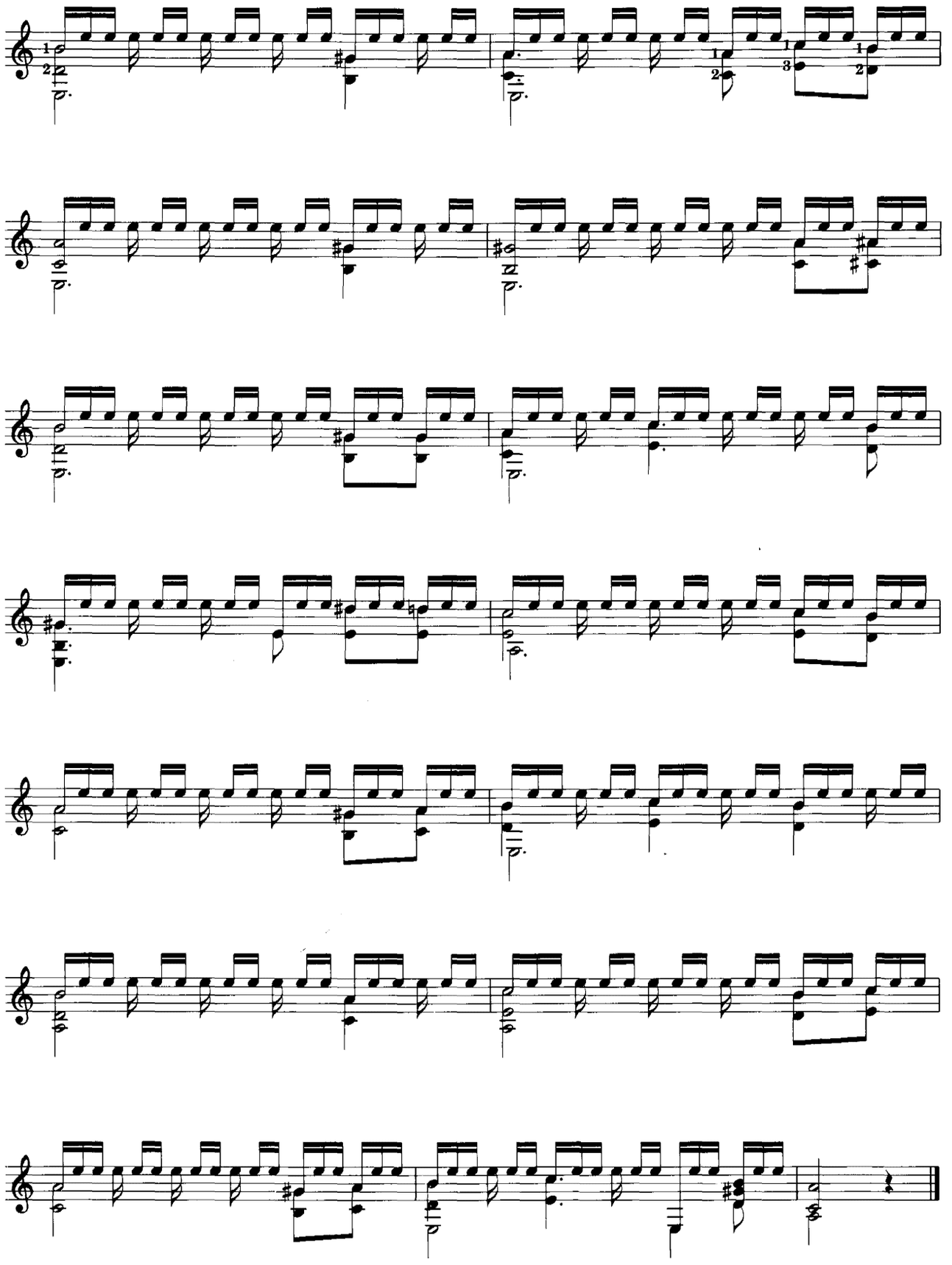

CII

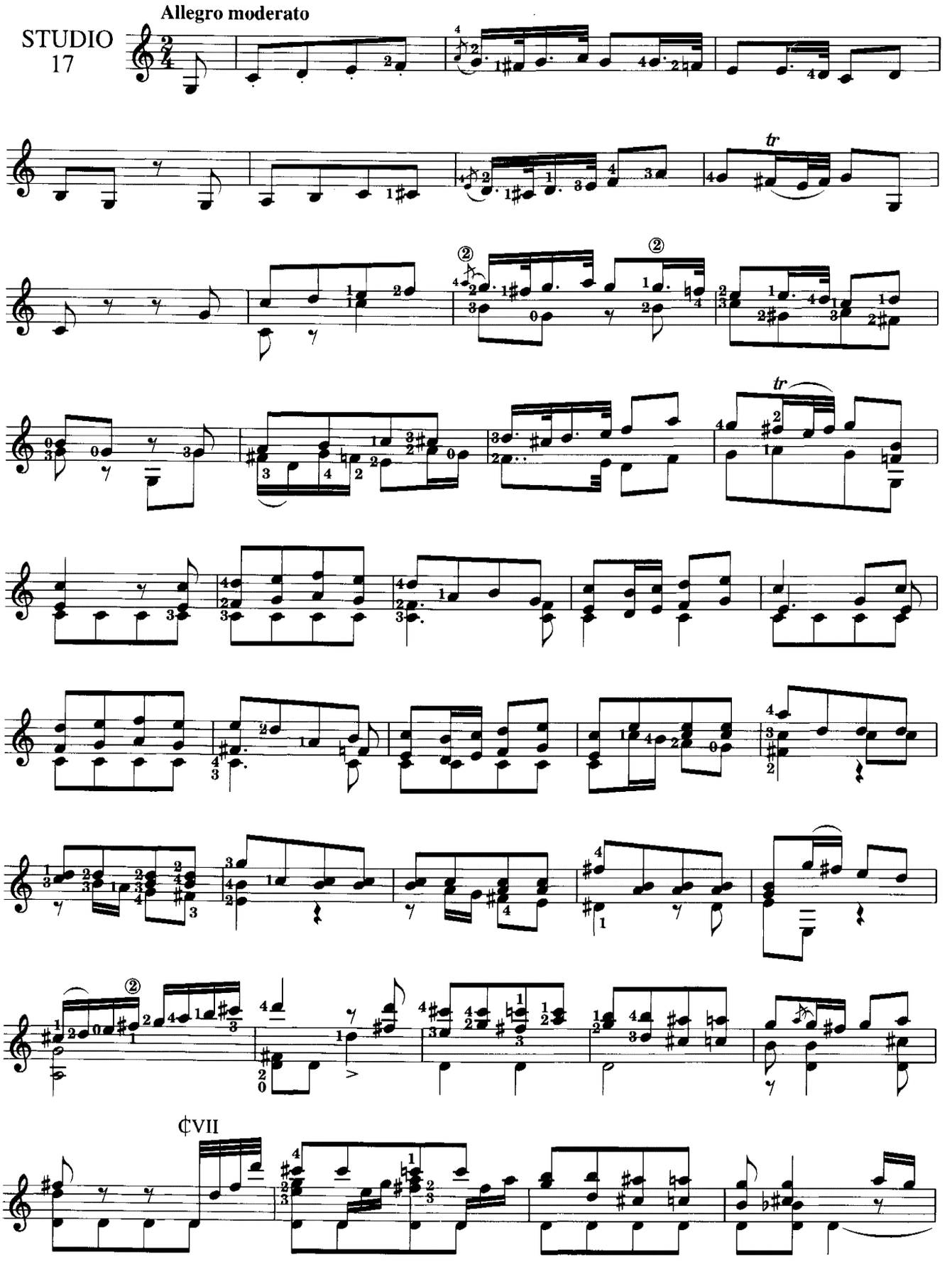

STUDIO
15
Andantino
CIV
1.
2.
¢IV
¢IX

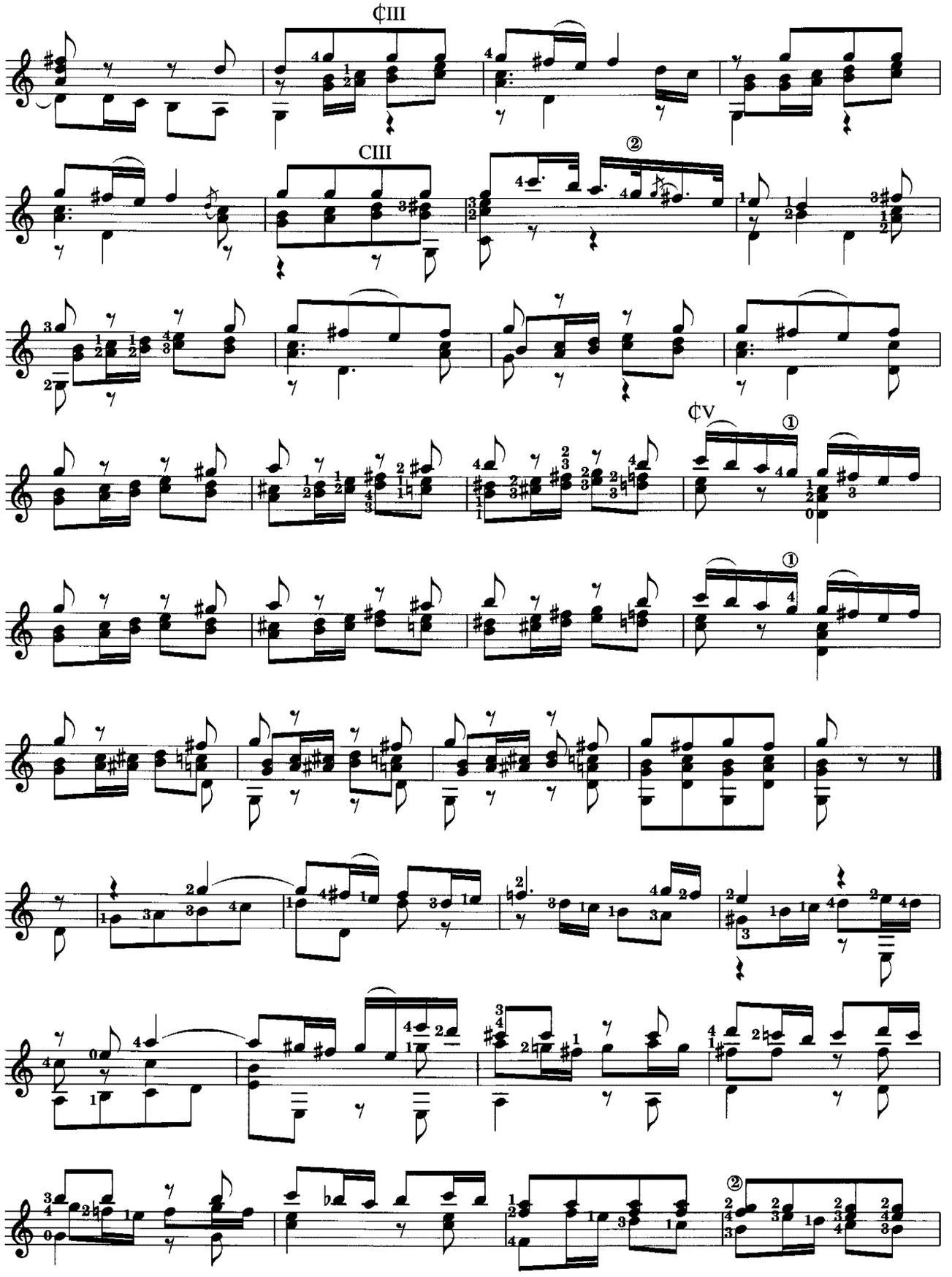

¢II
¢II
CV
CII
CV

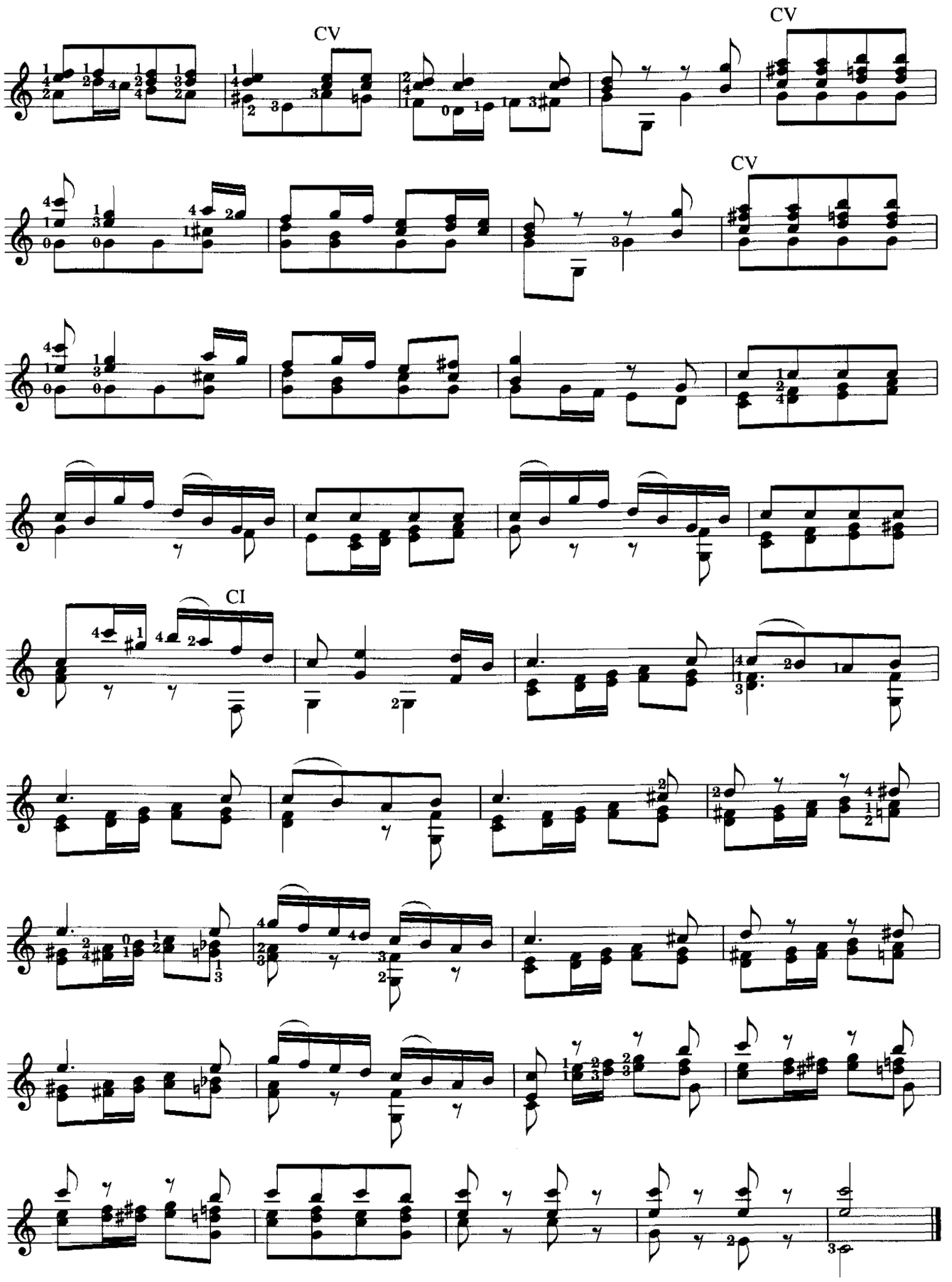
STUDIO 16






STUDIO
17
Allegro moderato
tr
tr
¢VII


¢III
CIII
②
¢V
①
①
②


CV
CV
CV
CI

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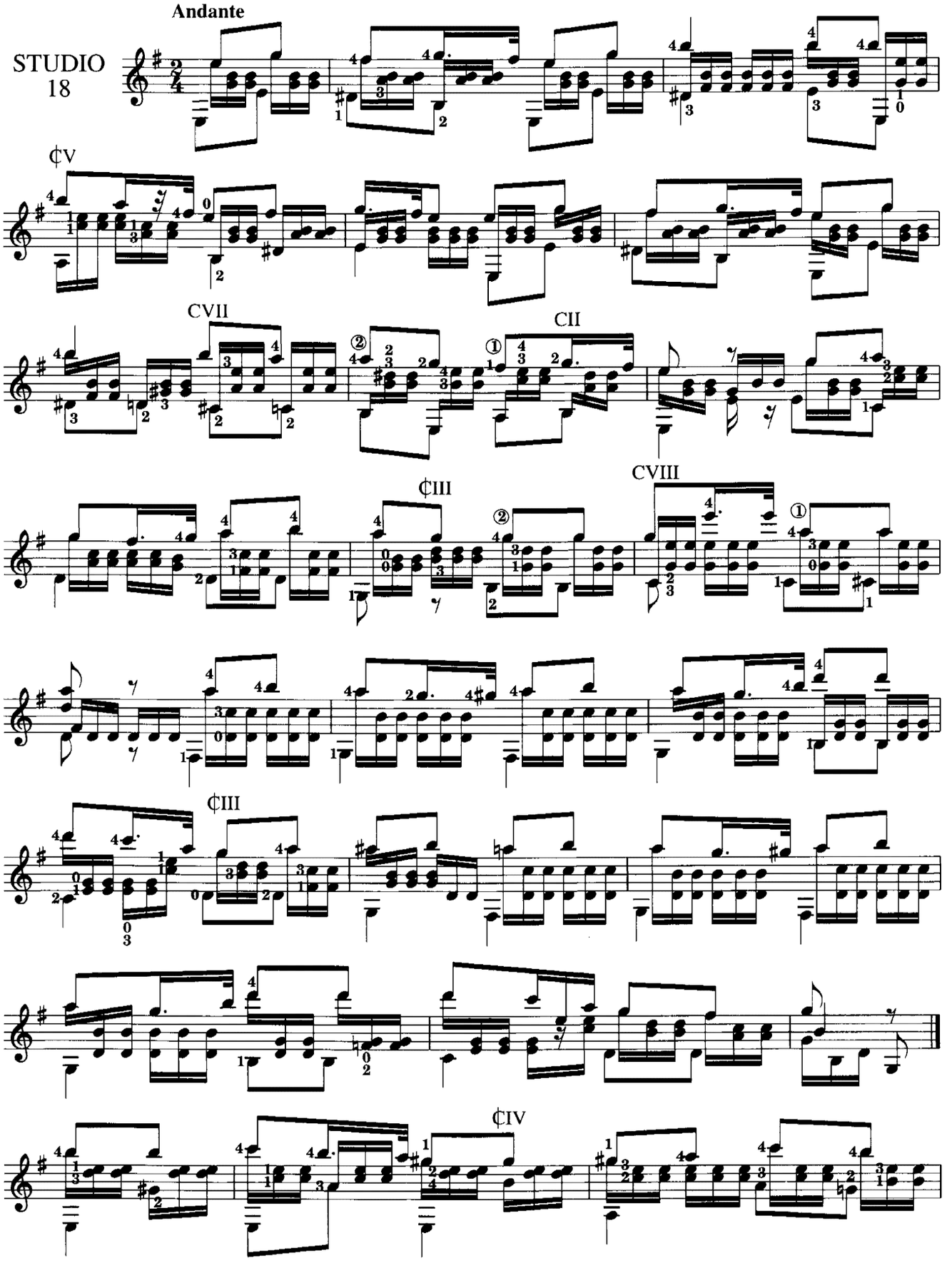
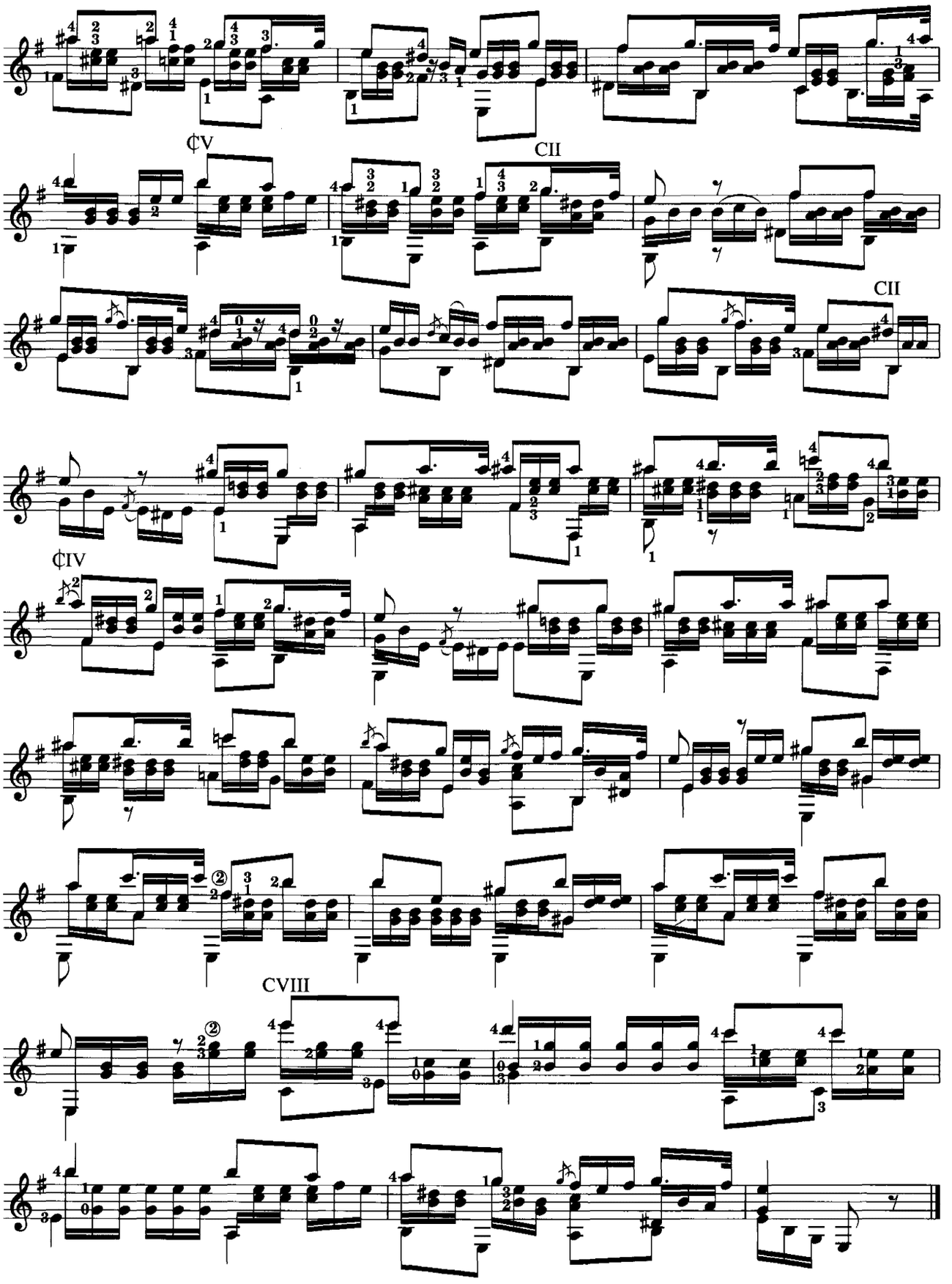
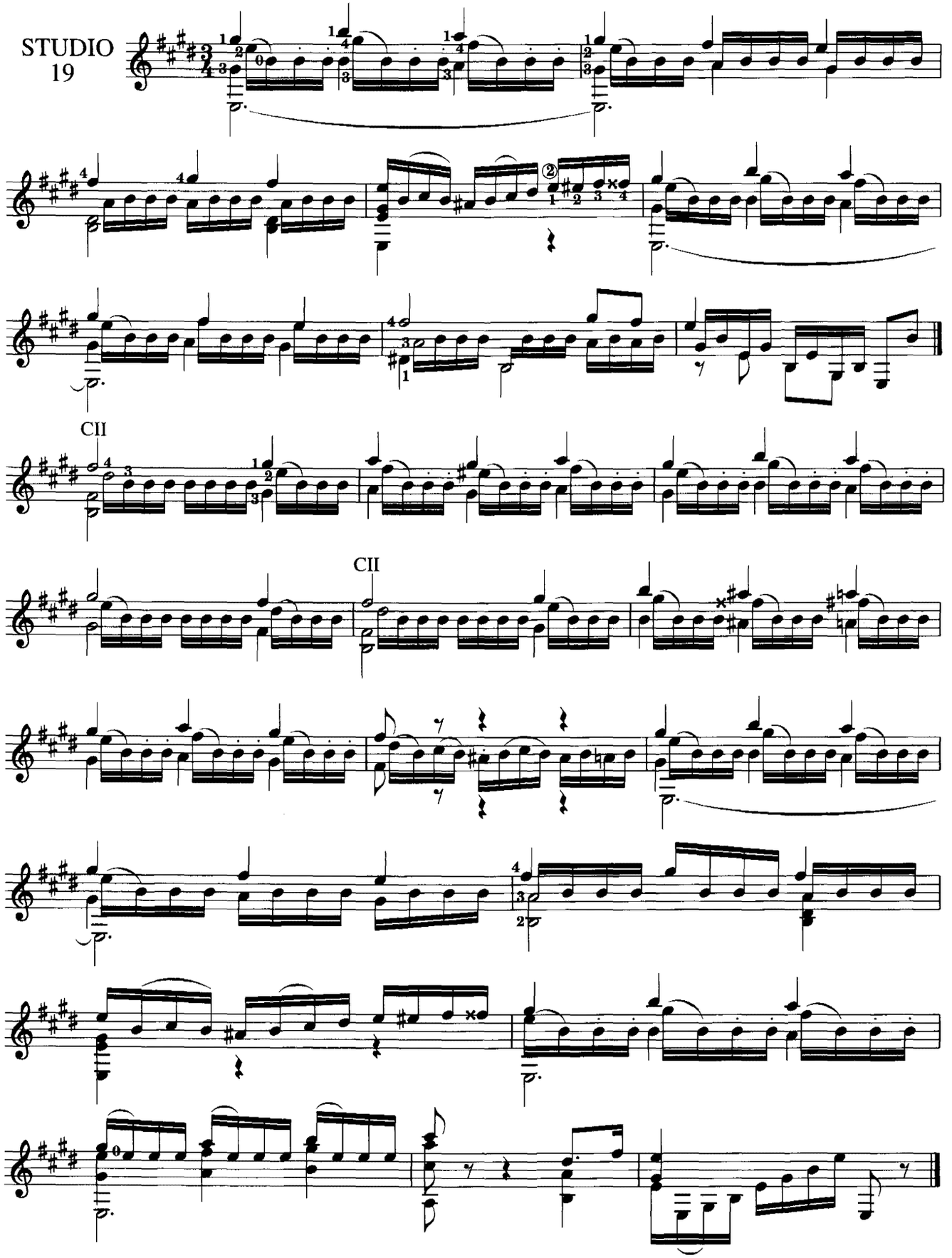

Andante
STUDIO 18
¢V
CVII
CII
¢III
CVIII
¢III
¢IV


¢V
CII
CII
¢IV
CVIII


STUDIO
19
CII
CII

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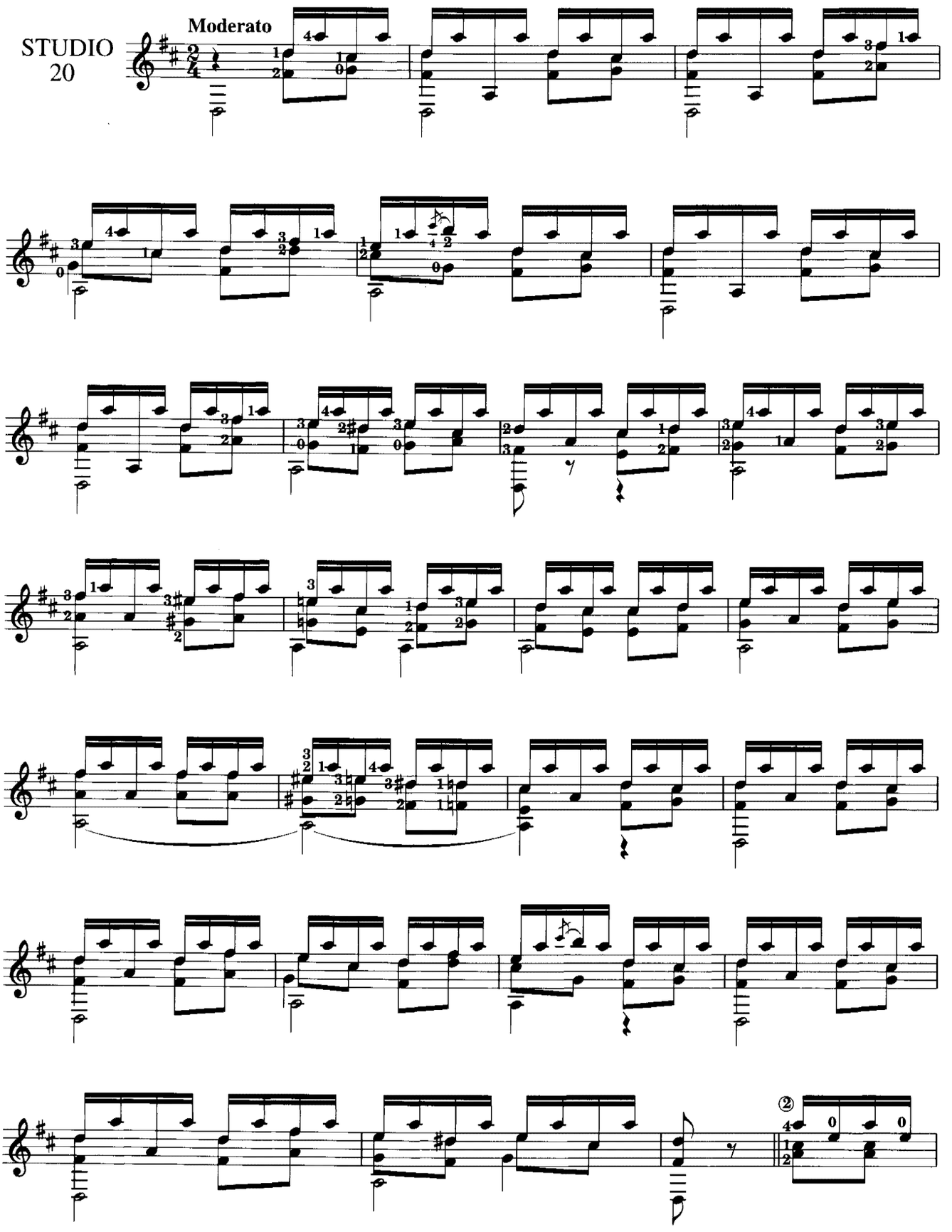
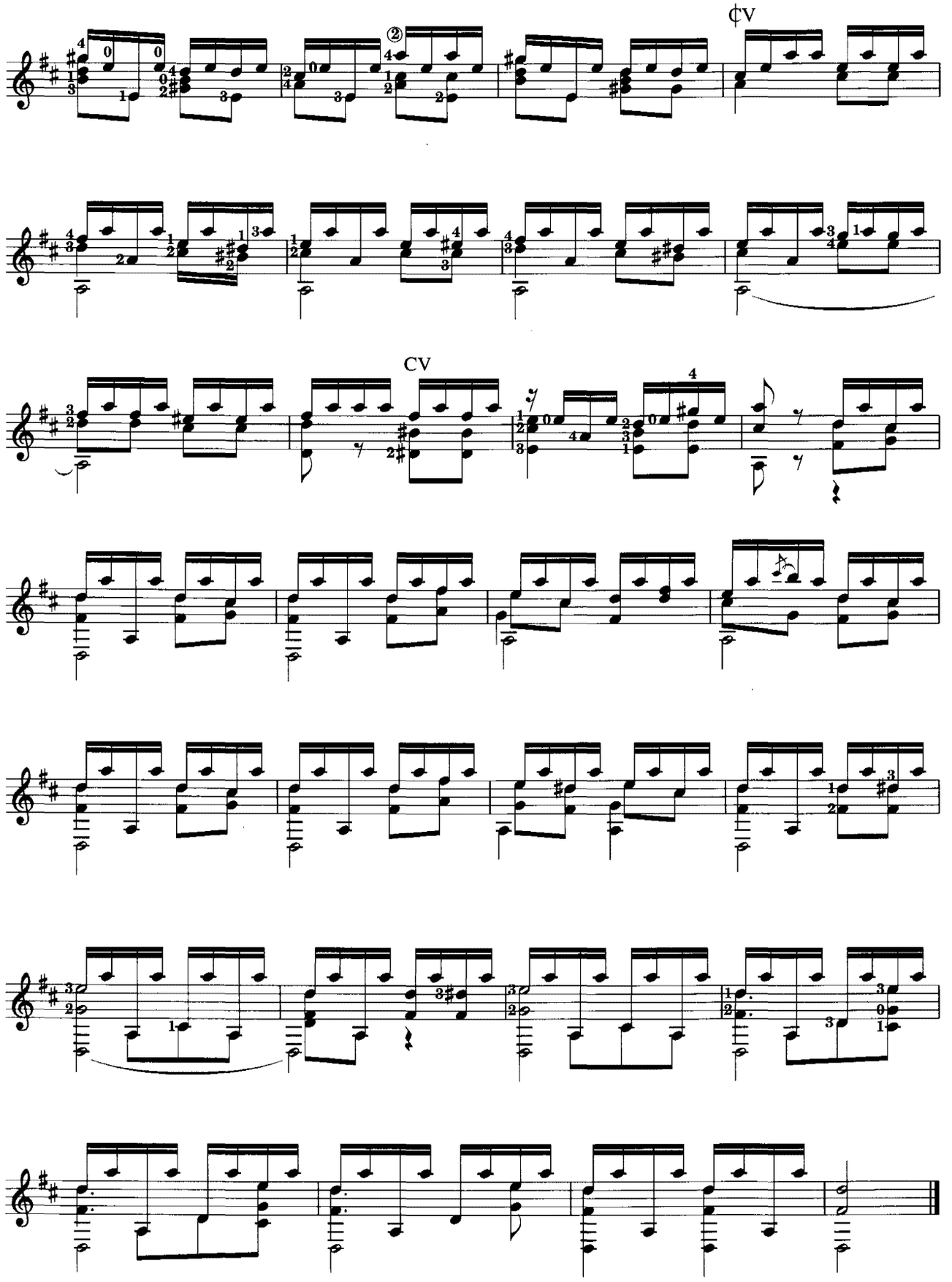
Tune 6th String To D

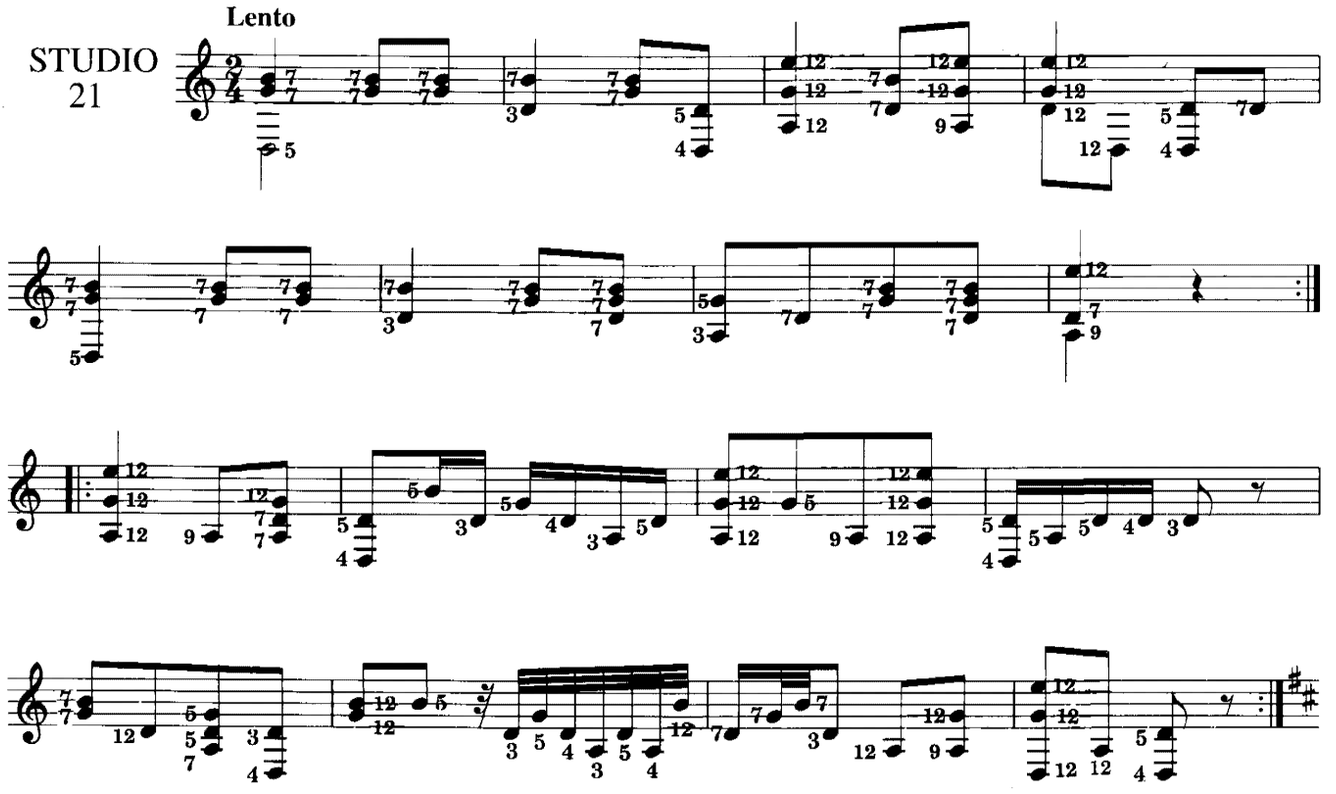
STUDIO 20



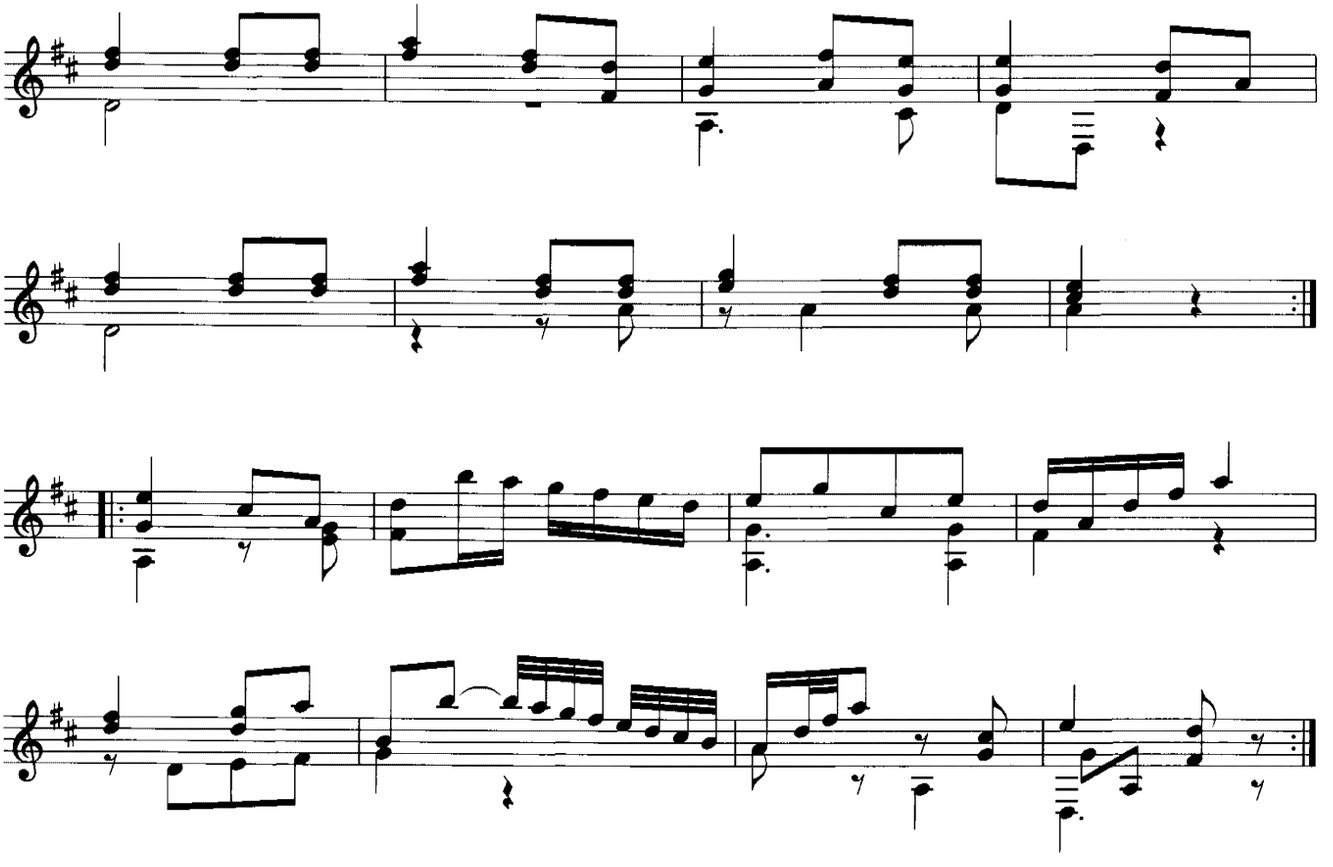

¢V
CV

This study is entirely in natural harmonics. The numbers indicate the frets at which the sounds will be produced.

Tune 6th String To D



The result of the harmonics will sound thus.



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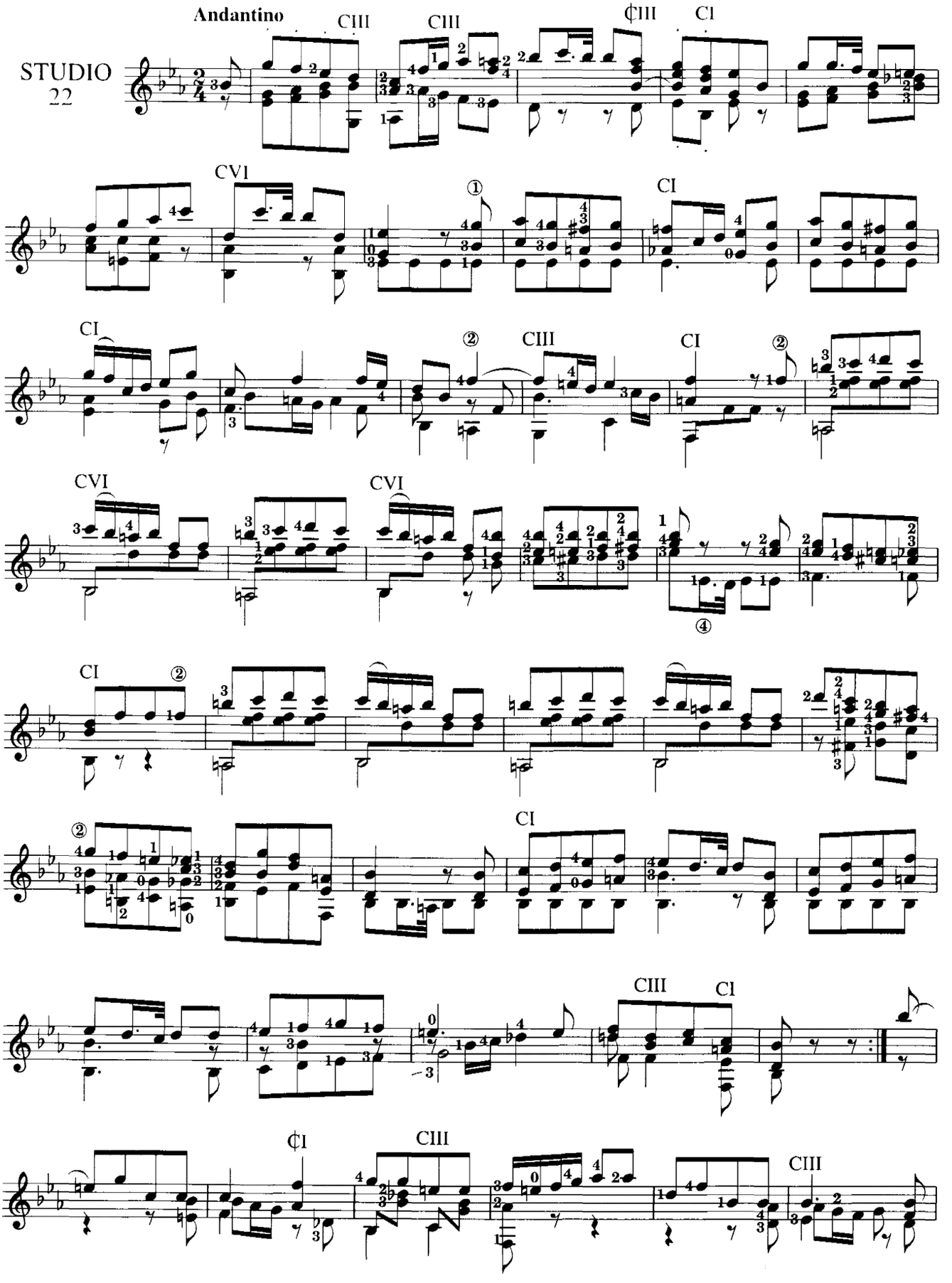
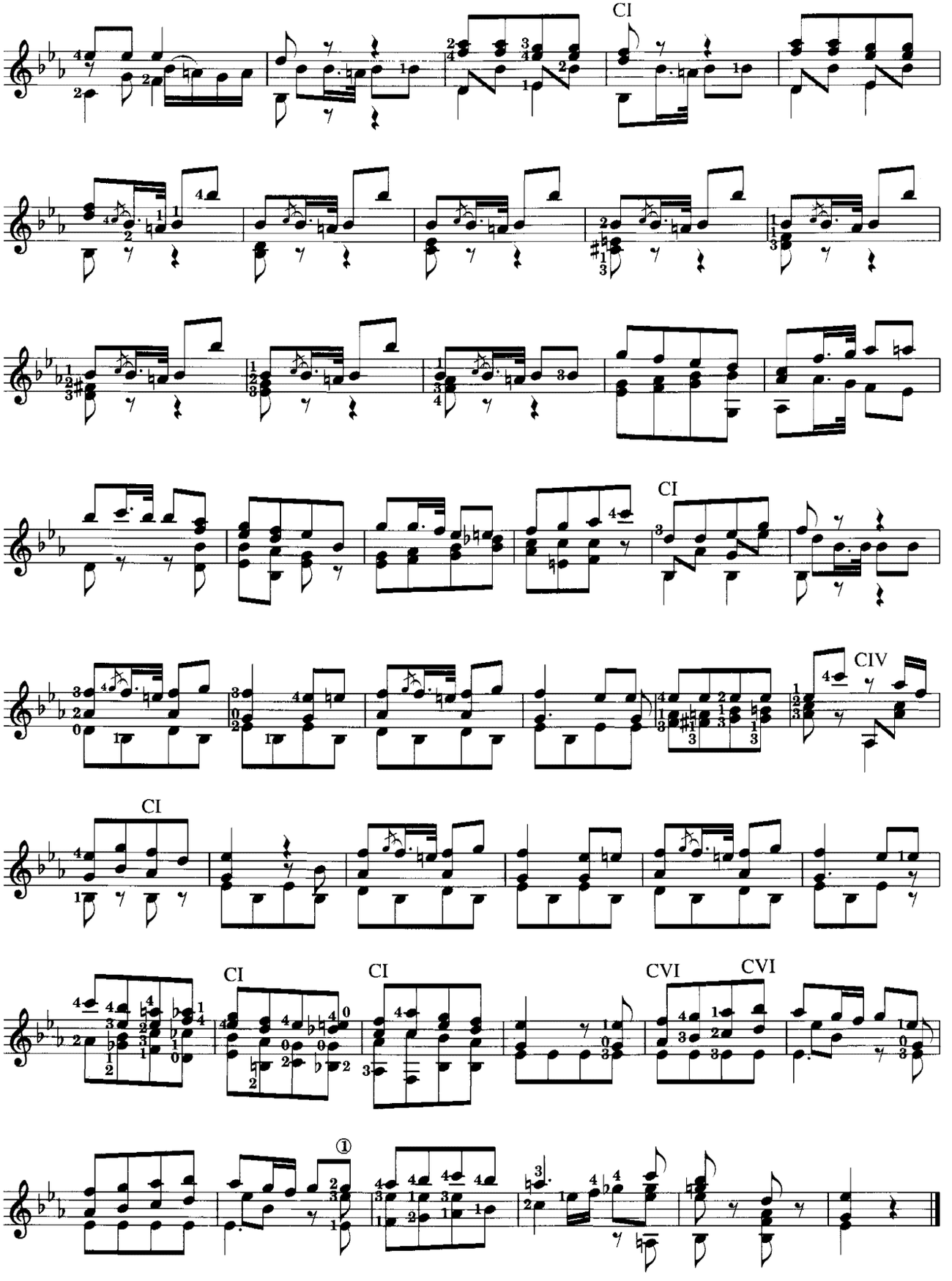
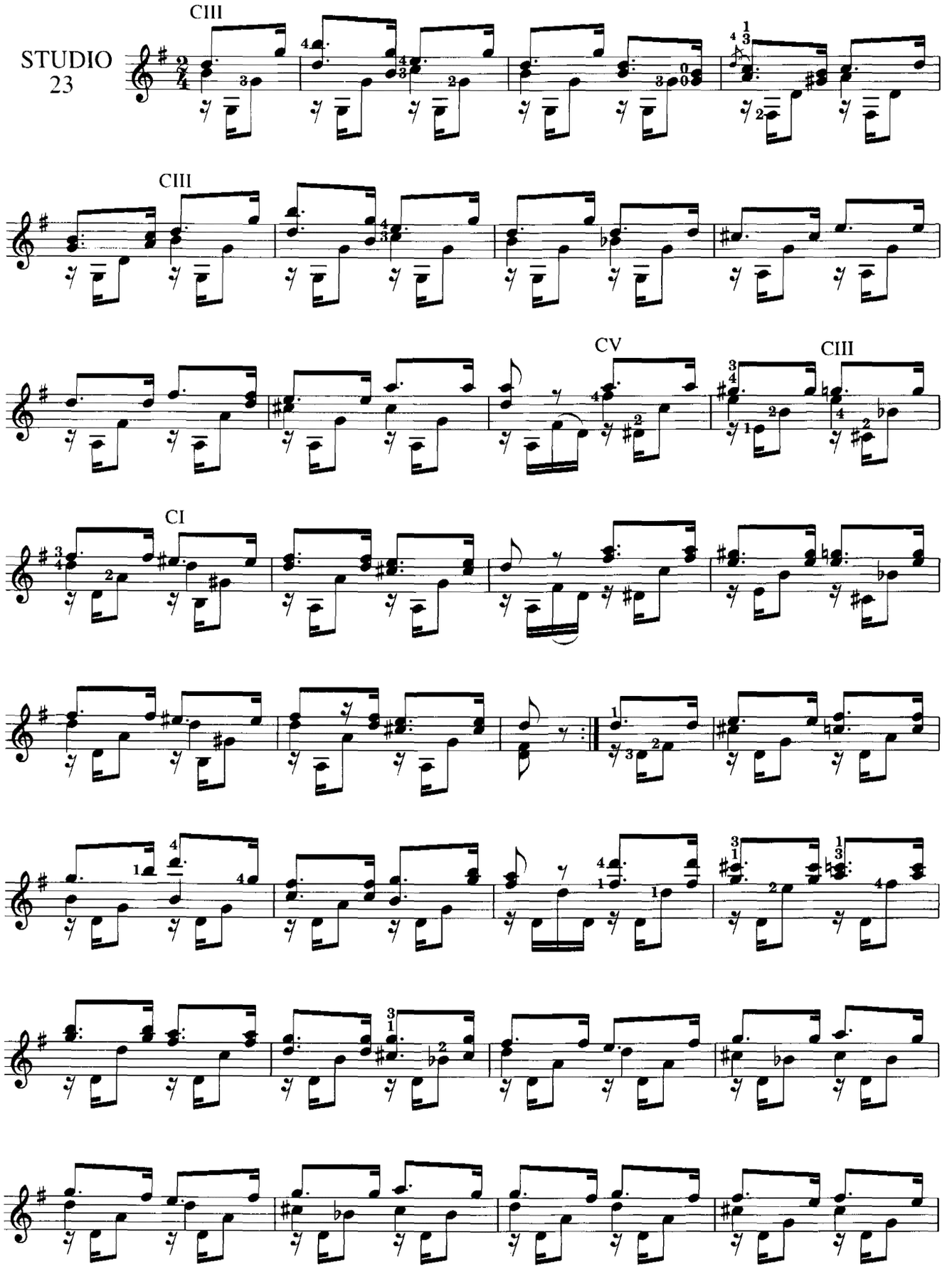
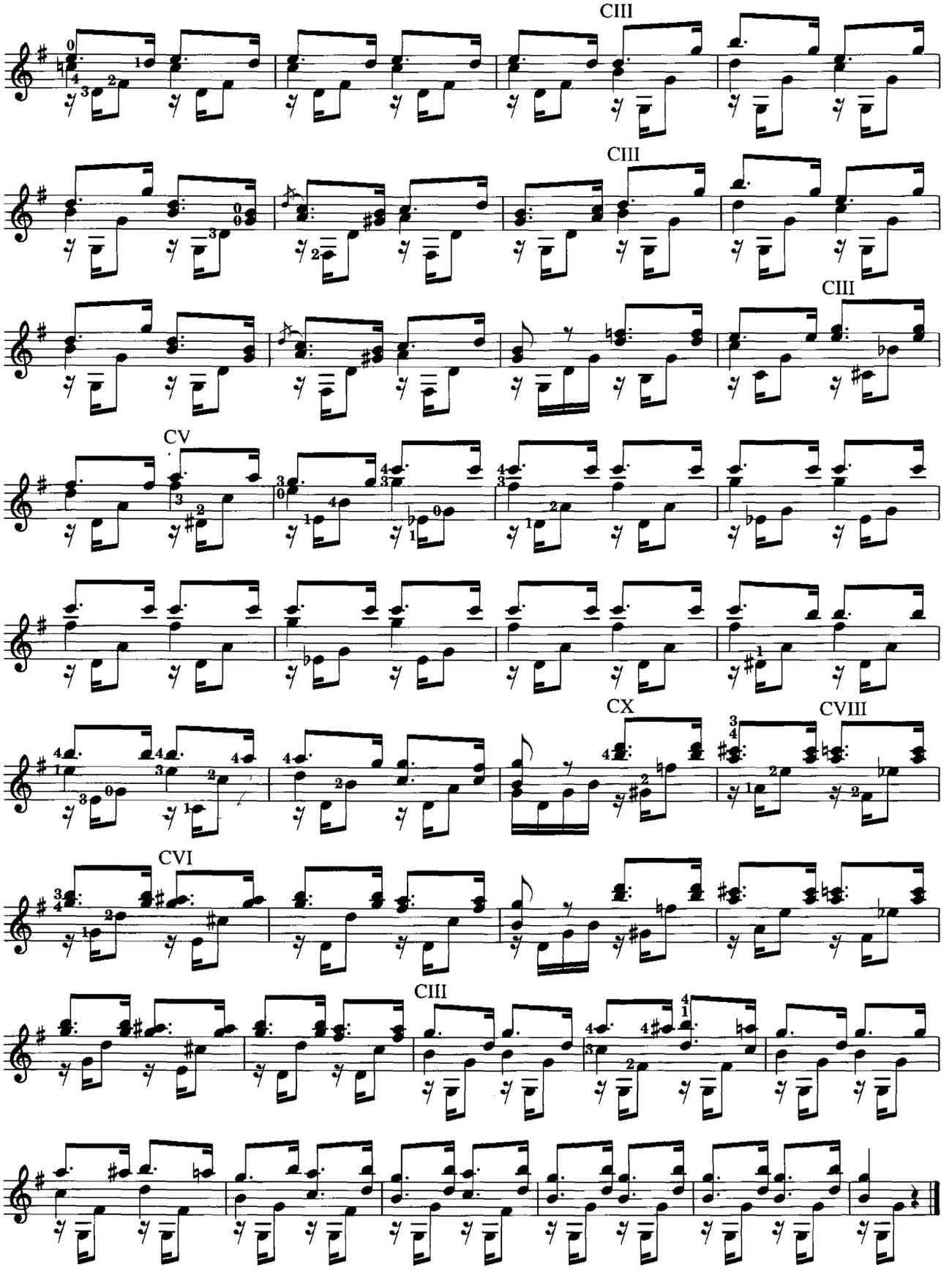
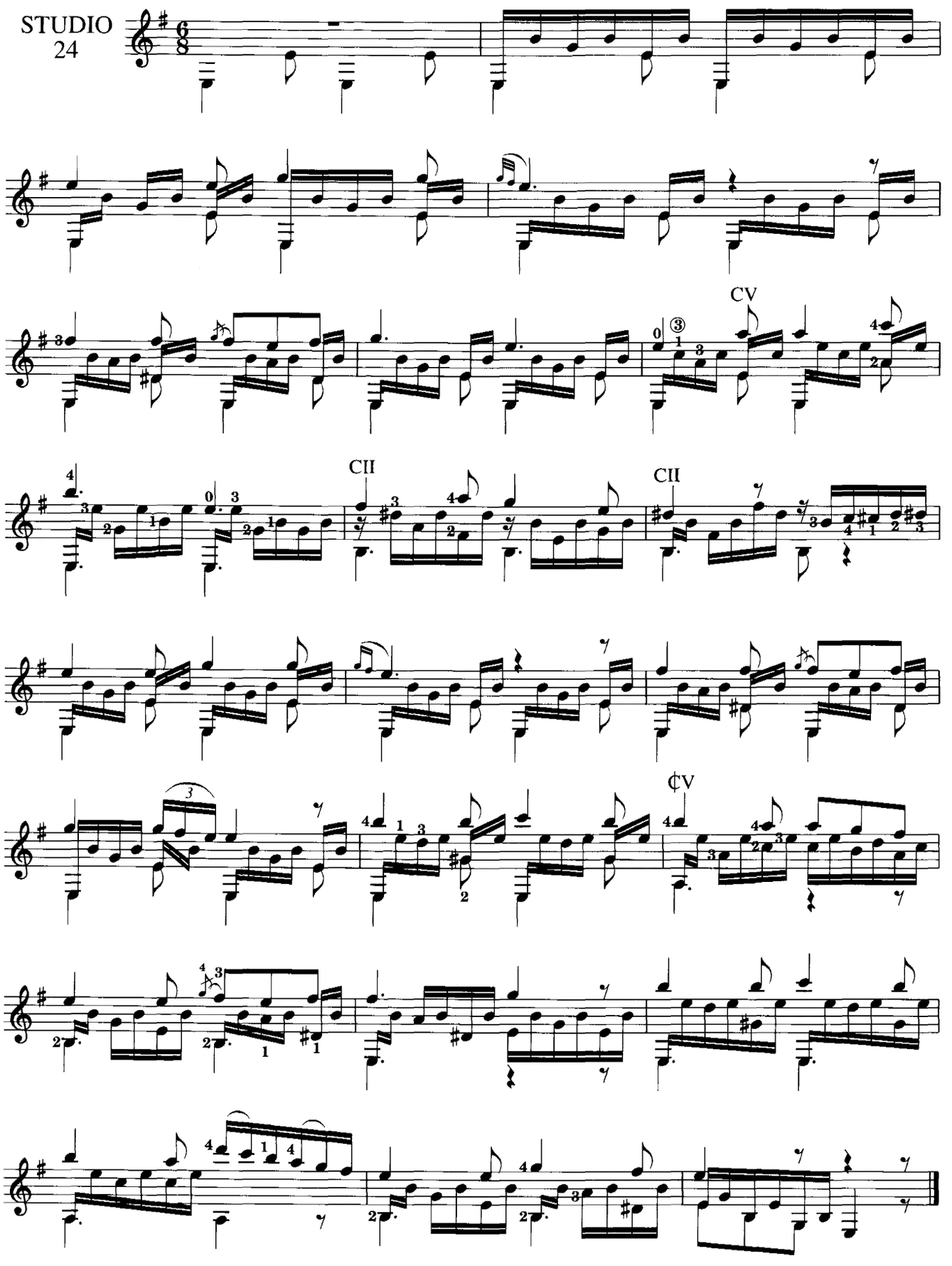
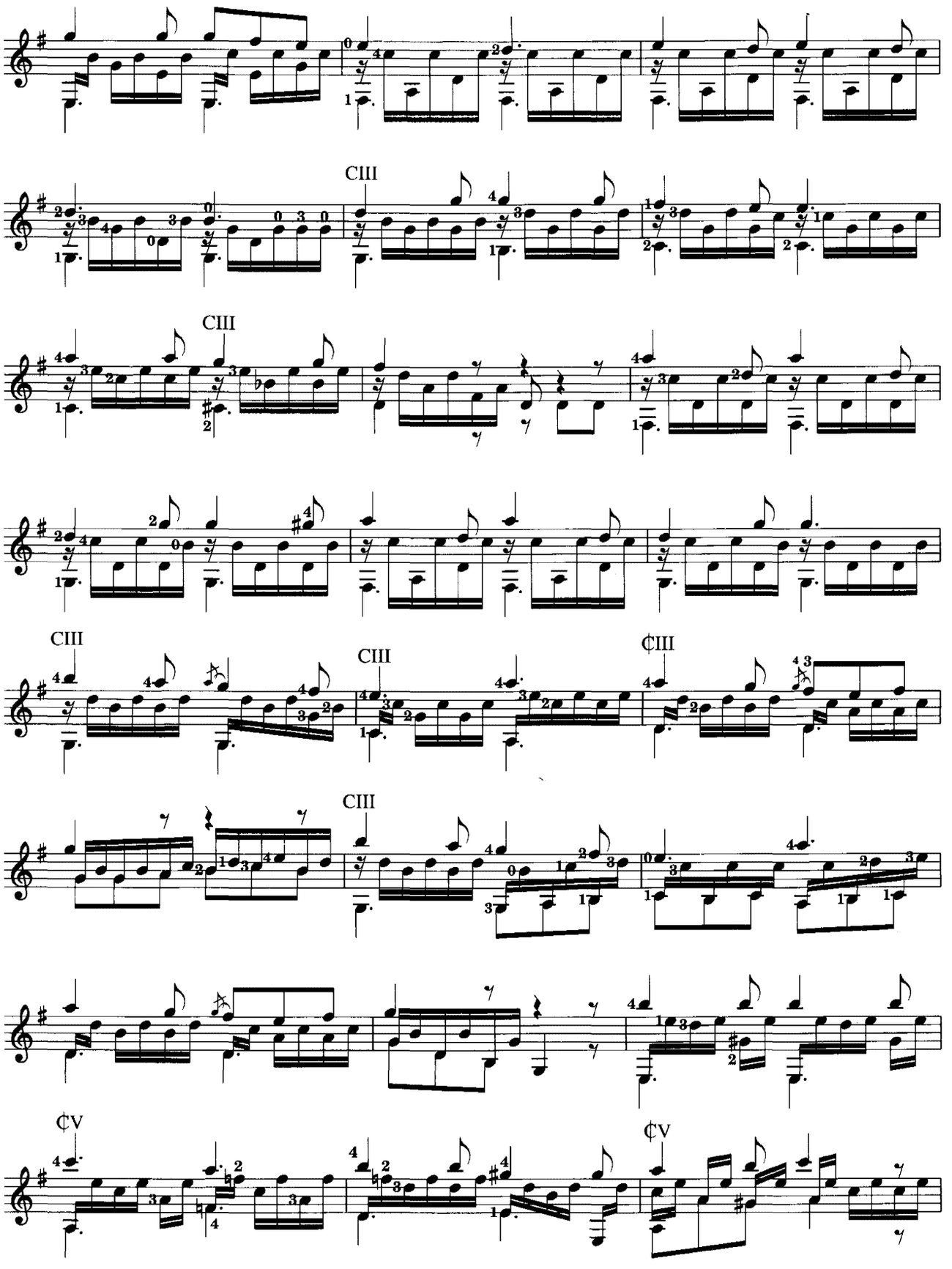

STUDIO
22
Andantino
CIII
CIII
¢III
CI
CVI
①
CI
CI
②
CIII
CI
②
CVI
CVI
④
CI
②
②
CI
CIII
CI
¢I
CIII
CIII

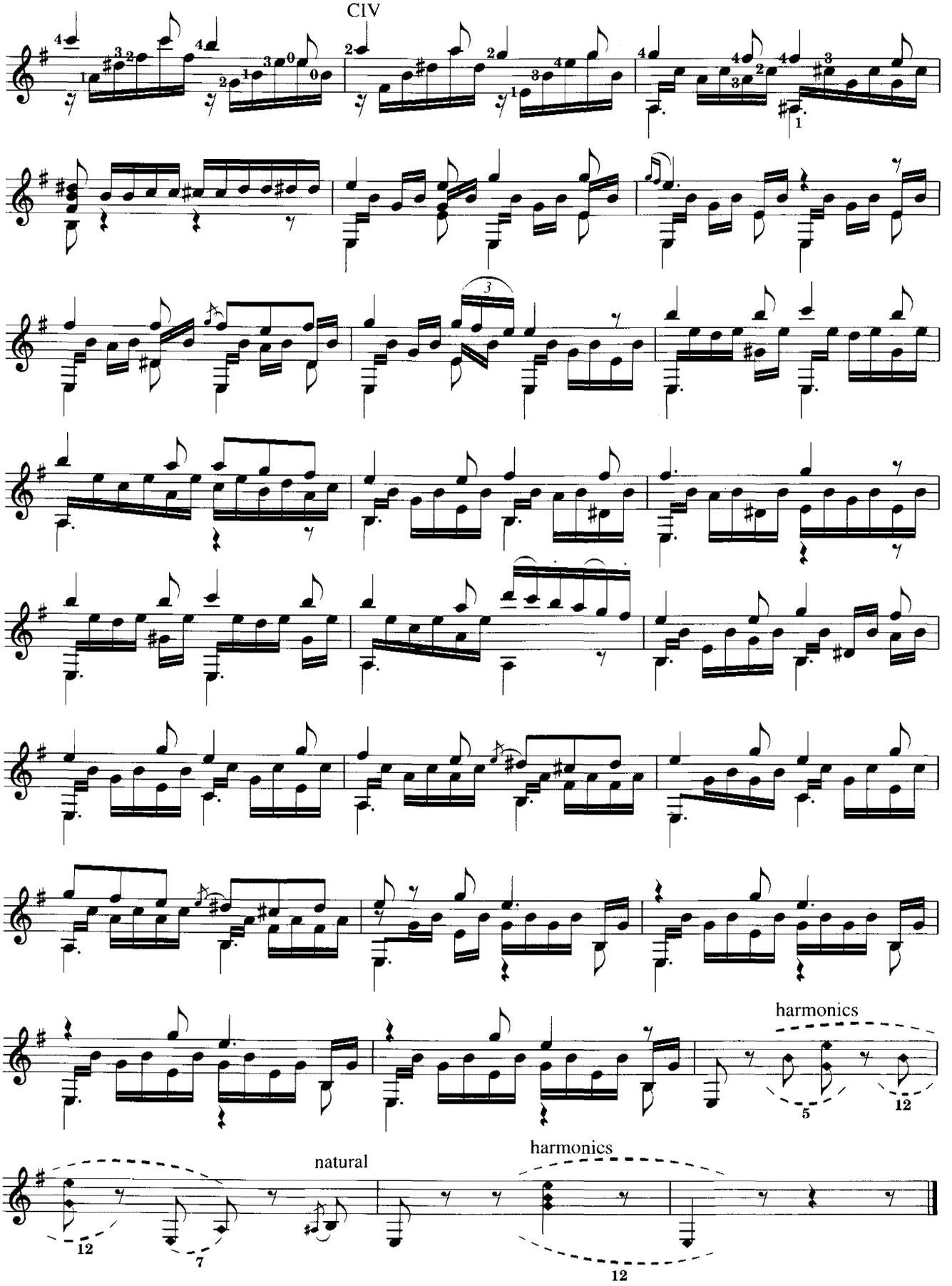

CI
CI
CIV
CI
CI
CI
CVI
CVI
①


STUDIO
23
CIII
CIII
CV
CIII
CI


CIII
CIII
CIII
CV
CX
CVIII
CVI
CIII


STUDIO
24
CV
CII
CII
¢V


CIII
CIII
CIII
CIII
CIII
¢III
CIII
¢V
¢V


CIV
harmonics
natural
harmonics